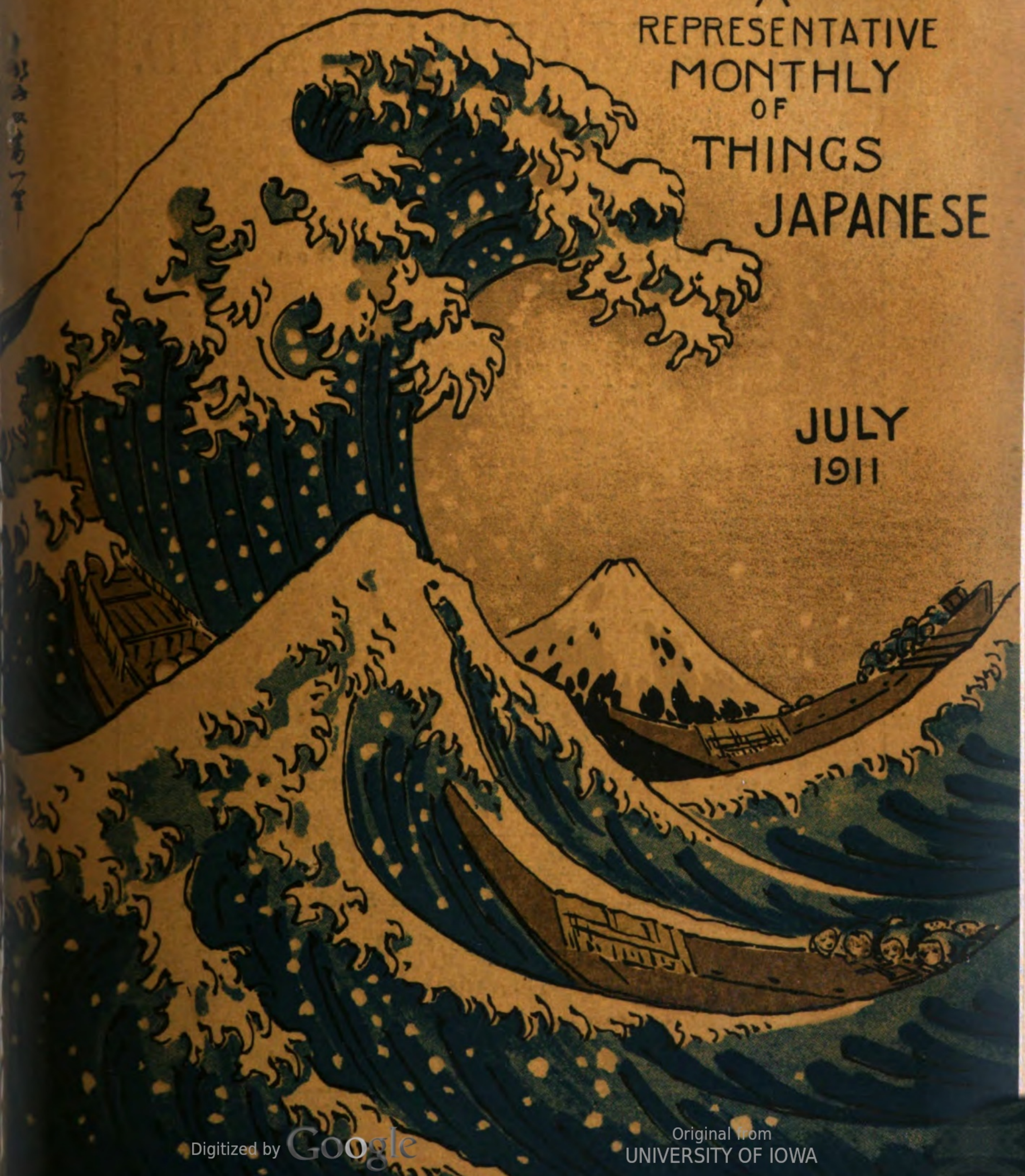
THE JAPAN MAGAZINE

A REPRESENTATIVE MONTHLY OF THINGS JAPANESE

JULY 1911



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DASHI, OR GOD-CAR, GION TEMPLE, USED IN SUMMER FESTIVAL, KYOTO

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THE JAPAN MAGAZINE

VOLUME TWO JULY 1911 NUMBER THREE

DEVELOPMENT IN JAPANESE DRAMA

By J. INGRAM BRYAN, M. A., Ph. D.

THE ancient crust of Japanese drama so long impervious to all exotic influence, has at last shown signs of breaking, and there is every indication that the chrysalis may yield something better than a butterfly. Hitherto the most salient feature of native drama has been its absorbing devotion to the past; in true accord with the Japanese spirit, it seemed hopelessly abandoned to the worship of an ancestry that has little place in the life of to-day. All other aspects of Japanese life, especially in the more practical domain of commerce and industry, and to some extent in the more useful arts, had given way in a marked degree before the pressure of Western thought, but drama maintained a stubborn preference for its antiquated ways.

And this conservative adherence to the past was inspired by something more practical than mere love of the old, or than any motive of patriotism. It was because plays based on the past and strictly illustrative of it, were the only ones intelligible to the common people. In Japan the theatre has always been a truly democratic institution, regarded with more or less aversion by an exclusive aristocracy of mind as well as of class. The drama naturally catered to the capacities and tastes of its most devoted patrons. And historical subjects, with all their wealth of opportunity for old costumes, draperies, ideas, and legends, monopolized the affections of the theatre-going public for the good reason that an audience to which the language of the stage was for the most part obsolete and unintelligible, could appreciate only those subjects with which it was more or less familiar; for the only organ of interpretation was the eye.

But after the overthrow of feudalism and the restoration of the Imperial house to its ancient prominency, the Japanese mind began to revolt from the long contemplation of the past to an intense concentration on the present; it no longer drew its inspiration from gloating on ancient glory, but from the anticipation of a future that was to eclipse

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the past. With the increase of a desire to emulate Occidental progress, set in a remarkable change that affected noticeably every department of national thought more than drama. Japanese literature in a general way was able to resist the intrusion of a modern spirit only for a brief space ; poetry and fiction ultimately bowed to the inevitable ; but draam held out until now, when there is some indication of a desire to fall into line.

One of the many all but insuperable difficulties the Japanese dramatist had to overcome before being able to avail himself of modernity, was to bridge the gulf between the written and the spoken languages of the nation. The Japanese practically use two languages : the written for the eye and the spoken for the ear ; the former is not commonly intelligible to the ear ; nor the latter to any artistic sense in literature. The problem was how to present the language of written speech on the stage in a manner that could be understood by the common ear. Hitherto, as we have seen, all interpretation was by eye alone. Hence no subject could be treated on the stage, that was not one which easily lent itself to action and scenic effect. The written language of the Japanese is in Chinese ideographs that only the eye can decipher. From time immemoral it had been the custom of Japanese actors to use an obsolete form of this antiquated verbiage on the stage, without any concern as to the fact that the audience did not understand what was being said. But the dramatist would not write his plays in any other language, because, in his estimation, the vernacular speech did not lend itself to literary art. If compositions in the literary language were to be used before a public audience with any edifying result so many changes had to be effected that all its artistic flavor had disappeared and it became a discord and a jumble to the native mind. The native playwright, keenly sensative to the ancient principles of his nation's literary art, would make no concession to the vulgar ear. Consequently no play constructed according to the accepted canons of literary procedure could be presented in a language understood by the people who for centuries went on submitting to this intolerable anachronism, enjoying only what they would see, and only here and there catching a word, in case a member of the audience had been sufficiently educated to have previously read the drama in the ancient character. Apart from its historic associations and its more obvious historic qualities, the play had no interest to the audience. Naturally when the people paid no attention to long harangues in the strident tones and stilted locution of an obsolete era, compensation had to be afforded them by placing undue emphasis on the action, and the scenic effects ; hence the extravagance of both on the Japanese stage, especially in the spilling of blood, a spurt of which could at any time be depended upon if interest should flag.

How to break away from these unnatural aspects of the native drama without striking at the most treasured traditions of the stage, and seriously disturbing the very foundations of literary style, has been almost a hopeless ambition. The dramatists clung jealously to the unpronouncable ideographs of the ancient plays ; while the people demanded on the stage the vernacular of conversation. To produce drama that would be alike intelligible to the ear and eye has hitherto been imagined an impossible achievement from a literary point of view.

But now it appears that fiction is

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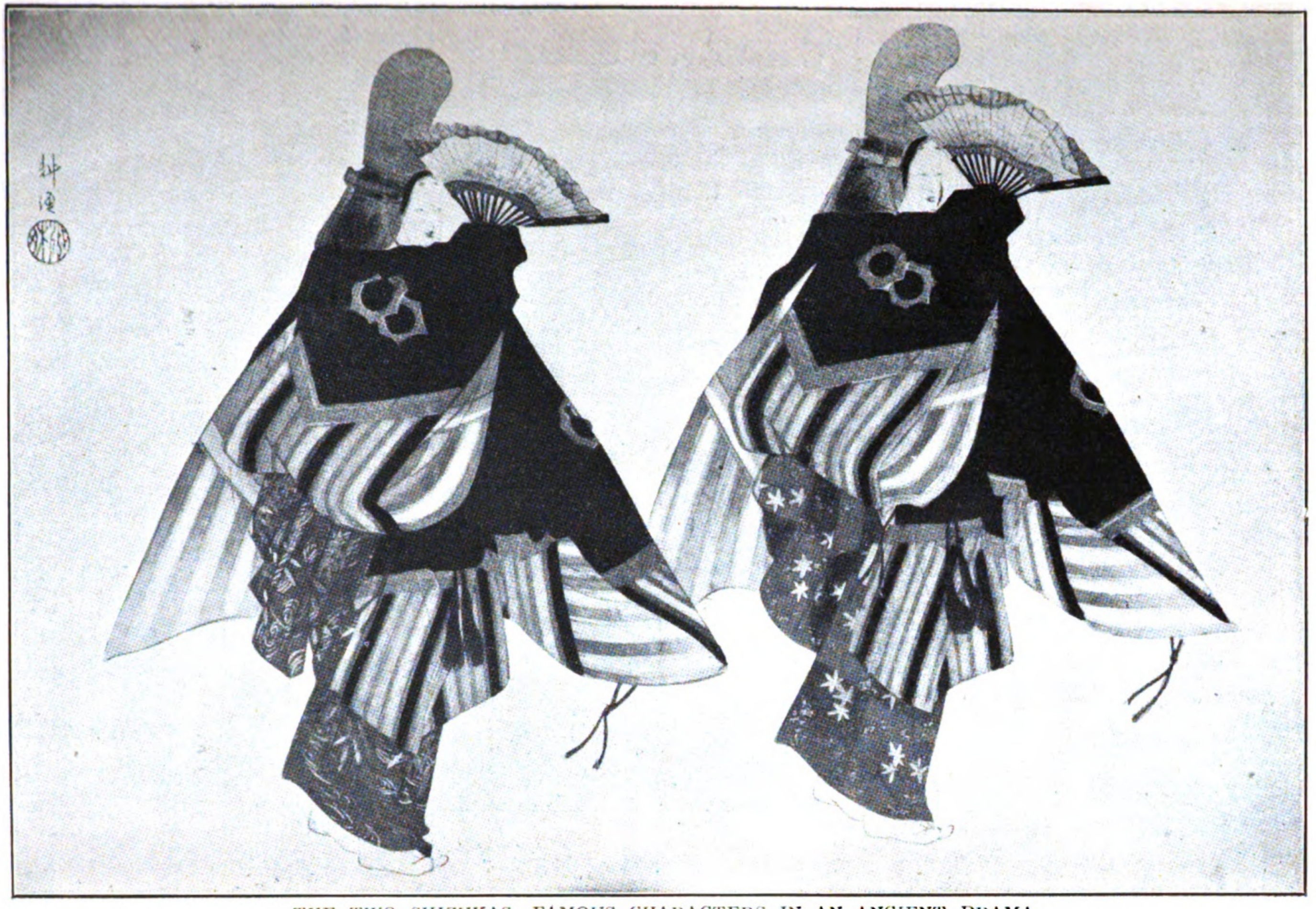

THE TWO SHIZUKAS, FAMOUS CHARACTERS IN AN ANCIENT DRAMA

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ROKURO KITAMURA, IMPERSONATING
A LADY OF TO-DAY

DANJURO AS LADY IWAFUJI

KAKUKO MURATA, A PRESENT DAY ACTRESS

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coming to the rescue. Formerly Japanese fiction was written in the same literary style as the plays; but the increasing popularity of stories in the vernacular, led some of the more reckless writers to break away violently from all the old traditions, and to satisfy the public appetite for easy reading. Now it is being argued that there should be no reason why the same thing might not be tried in drama. The suggestion as yet cannot be said to have met with any very favorable reception by the more important playwrights, though there are evident essays in the direction of simpler language. The abandonment of the old literary language by the most popular novelists is regarded as a detrimental tendency by many important critics, but it is hailed with unblushing delight by the masses who now profess little turn for pondering over the abstruse sayings of their magnificent ancestors.

It is, however, the persistent hope of Japanese literati that some compromise may be effected whereby the literary quality of the old Japanese drama may be conserved and imparted to the new drama demanded by the public. All appear to be agreed that it would be unnatural and unwise to go forcing upon the public the intolerable methods and customs that are admittedly out of date; for why should people want to hear a language that they could not understand elsewhere?

The most recent attempt at a solution of the difficuty has been in the endeavor to have all plays first written as works of fiction, before being dramatized. The promoters of this suggestion insist that the fitness of a drama for stage production ought to be based on its success as a novel. It is contended that the adoption of this method would ensure the literary quality of the drama, restore to fiction the artistic quality it has lost in later democratic days, and then if the public demands a production of the plot upon the stage, it can be fully dramatized and adapted to the public ear. This would secure for all plays a dramatic conception that many of them now obviously lack, and for which no historic art or scenic effect are an adequate compensation. If this principle finds increasing favor, Japanese drama will be able to make a more general appeal to all classes, for it will be enabled to retain some literary quality and at the same time through having been read previously as fiction, find the people already familiar with its meaning before it comes on the stage.

And herein is noticeable not only the powerful effect of popular influence on the form and presentation of Japanese drama itself. It is obvious that the Japanese audience has changed considerably since the days when all that it wanted on the stage was a mere spectacle, devoid of problem or importance. It is still in the memory of some of us when the limit of appreciation for even a Tokyo audience was simply to see Danjuro dance or fight, without caring a copper whether the acting was false or true, or the presentation significant of any historical achievement. The excessive cultivation of historical drama had undoubtedly the effect of developing a craze for hero-worship, characteristic of the Japanese in pleasure as in work, and as long as they could see the hero perform in however simple a capacity consistent with his claims, they were content. But it is no longer so; the Japanese of to-day want the problem play; they want it presented in the language in which they are accustomed to hear men address each other; and they want the whole to be as fruitful of artistic excellence as the American, or the European stage. This reversion to modern comedy will involve a closer depiction of human nature as it is in modern life, and will not only promote a more natural mode of acting, but give to the Japanese theatre a humanizing influence for which it has not always been conspicuous. A people that have always taken drama so seriously, never thinking even a whole day too much time to spend on the enjoyment of a good play, will lack no requisite appreciation for the moral and artistic improvements now appearing in their native drama and on the stage; and these welcome developments will doubtless have a corresponding influence on the people at large.

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OSAKA

OSAKA, the commercial and industrial metropolis of the Japanese Empire, has had an extended and interesting history; its development in later years has been nothing short of marvelous. The space now occupied by crowded thoroughfares and stately buildings given to manufacture and trade, was in ancient times the foreshore which has long since been rescued from the sea. At first the localities at present known as Momoyama and Tennoji went under the general name of Naniwa, it having been so denominated by the Emperor Nintoku, when he set up his capital there in the fourth century. From that time the place began to assume a position of national importance until the climax was reached when the great Hideyoshi made his capital there in 1583, raising the lofty walls of the famous castle which is said to have occupied more than a million hands in completing. Upon the overthrow of the Toyotomi family and the assumption of supreme power by the Tokugawa Shogunate a representative of the central government was stationed at Osaka castle, when many canals were made through the city and it began to show some signs of commercial progress.

The city is situated on a broad plain midway between Kyoto and Kobe and within an hour's railway ride of each, the Gulf of Osaka washing its western side. Behind the city can be seen the peaks of Mount Ikoma and Mount Katsuragi in the East, and on the North the distant ranges of Izumi. A cobweb of railway lines connects the city with every part of the Empire and excellent facilities for shipping afford every means of water transportation. Osaka is now the second largest city of the Empire, with a population of well over a million.

It was not until after the inauguration of the Meiji era that Osaka began to show development as an industrial center. The superior advantages it affords in the way of communication and transportation, as well as its centrality of location, naturally lend impetus to its industrial progress, and the convenient factory sites offered by the extensive plains around the city have been eagerly bought up and utilized by the masters of industry, both native and foreign. As a manufacturing and industrial center Osaka has so far outdistanced all its rivals on this side of the Pacific, that it has been with some truth called "the Manchester of the Far East."

Like Manchester, too, Osaka's great manufacturing staple is cotton. Enormous cotton mills raise their towering chimneys everywhere both within and without the city. In addition there are factories of vast extent and capacity turning out textiles in wool, cotton, silk and yarns, while numerous other factories are devoted to turning out chemicals, fertilizers, brushes, cement, matches etc. etc.

The most imposing modern structure in the city is, perhaps, the Imperial Mint where all the coin of the Empire is made, the paper money being printed at the Tokyo Mint. The mint is located

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at the northeastern extremity of the city on the river Yodo. To foreigners, however, by far the most interesting building is the castle, for which the city is even more renowned abroad, than for its industrial activities. Although in its present condition the castle reveals but little of its ancient vastness of proportion and splendor of conception, it is nevertheless sufficiently imposing to gratify all who pay it a visit. As it is, it represents what was formerly the inner castle, the noble outer portions having been demolished in the historic seiges resulting in the overthrow of the Toyotomi family. In magnitude and general outline the castle is without a rival in the Empire as a specimen of feudal architecture and military fortress.

Another place of absorbing interest is the Museum near Honmachi bridge. Though it has existed only since 1875, it has a great many interesting examples of what Japan has done in the past and of what she can do in the present. The Zoological garden should also be visited; it is in the same compound, the whole ground being tastefully ornamented with flowering plants that bloom through the greater part of the year. Other buildings of more than passing interest are the Chamber of Commerce, the Prefectural Office and the Office of the Bankers' Association, at Nakanoshima Park.

With regard to educational institutions, Osaka is excellently provided; but owing to the city's commercial and industrial interests the schools do not represent the highest branches of learning. The Osaka Medical College, situated in Nakanoshima Park, is well housed, with a fine hospital attached. The college is under the management of Osaka Prefecture, and holds a high place as one of the best institutions in the Empire for the training of specialists. In the same neighborhood stands the Higher Industrial School, also under the auspices of the Prefecture of Osaka. Under the same control is the Higher Commercial School, an institution greatly appreciated owing to the fact that it allows students who are not graduates of middle schools, to matriculate, all the higher commercial schools under the National Board of Education denying students this privilege. The municipality has also two common middle schools and two girls' high schools, and there are several schools of the same kind under private auspices. One of the best of these is the Momoyama Middle School for boys, managed and owned by the Church Missionary Society. It will be noticed that the educational institutions of Osaka have practically nothing to do with the *Mombusho*, or National Board of Education, for the Imperial Government has always looked upon Osaka as so wholly given over to the pursuit of commerce and industry that colleges of university grade would not appeal to the citizens. There was a proposal at one time to establish a commercial university at Osaka, but it seems to have fallen through. There is little doubt, however, that the people of Japan's commercial and industrial metropolis are as deeply interested in higher education as the citizens of any other portion of the Empire.

An old city like Osaka has many landmarks in which the traveler will not fail to be interested. There are several streets whose origins date from the remote past. *Sennichi-mae* a T-shaped thoroughfare adjoining the district

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known as Dotonbori, and now daily thronged with crowds of pleasure seekers, was once the public execution ground of Osaka, and in feudal days was lined with solemn tombstones of the unfortunates who had there met their fate. The place is now as famous for variety and side shows as Kiogoku of Kyoto, or Asakusa of Tokyo. *Setomono*, or Porcelain, street also presents a curious scene of dealers in the infinite variety of china ware for which Japan is famous, among which even foreign makes are to be found. In the western suburb of the city just opposite the Imperial Mint is a beautiful spot known as *Sakura-no-miya*, where a fine display of cherry trees lines the bank of the river Yodo. This is a famous resort of pleasure seekers in season. In Nakanoshima Park, where the Osaka Hotel is situated, is a shrine dedicated to the great Hideyoshi, and a statue of that hero near by.

For a people given to material pursuits, the citizens of Osaka are remarkably well provided with temples and other objects suggestive of spiritual things. One of these, the *Hongwanji*, was built soon after the time of the city's foundation. The *Kozu-Jinsha* is a shrine dedicated to the memory of the founder of the city, the Emperor Nintoku, but the names of the Emperors, Chuai and Ojin, are also included in the homage rendered at this place. The Imperial palace of the first named of these personages is said to have stood in the vicinity of this shrine. The shrine stands upon an elevation from which may be had one of the finest views of Osaka and environs. In the early spring the plum blossoms here are delightful.

Still more imposing is the *Ikukama-Jinsha*, where is enshrined the god Omonorushi-no-mikoto, on ground covered with cherry trees attracting great crowds in the spring-time, when the place is illuminated at night by myriads of tiny lanterns that lend an air of mystery pleasant to experience. The lotus pond in the same precincts has an unusual attraction for those fond of these beautiful blossoms.

Greatest and grandest among the Buddhist temples of Osaka is the big *Tennoji* situated in the south ward of the city. This fine specimen of Japanese architecture was erected by Prince Shotoku, who had it designed on a magnificient scale that was fairly well carried out. The tablet, on the giant *torii*, or gateway, leading to the temple, bears the autograph of Ono-no-Kasamura, the most noted of the scholars of the fair Heian period, the golden age of Japanese literature. On the vast grounds of this temple, which are almost half a mile square, stands a fine pagoda from the top of which can be obtained an extensive survey of the surrounding plains. Another shrine of some interest is the *Tenmangu* in the northern ward, where every 25th of July the *Mikoshi*, or sacred god-car, is transferred to a boat on the river Yodo and brought to Matsushima in the west ward, the occasion being one of the most interesting festivals in Osaka. Boats of every description, bearing lighted torches, throng the river at night, each craft being packed with human beings. At *Daichōji*, a temple in the north ward is the *Koi-zuka*, or tomb of the carp. According to tradition, a fisherman, in the year 1668, caught a carp in the river Yodo; the fish, which was of gigantic size, bore on its sides unusual stripes of

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BIRD'S EYE VIEW OF OSAKA

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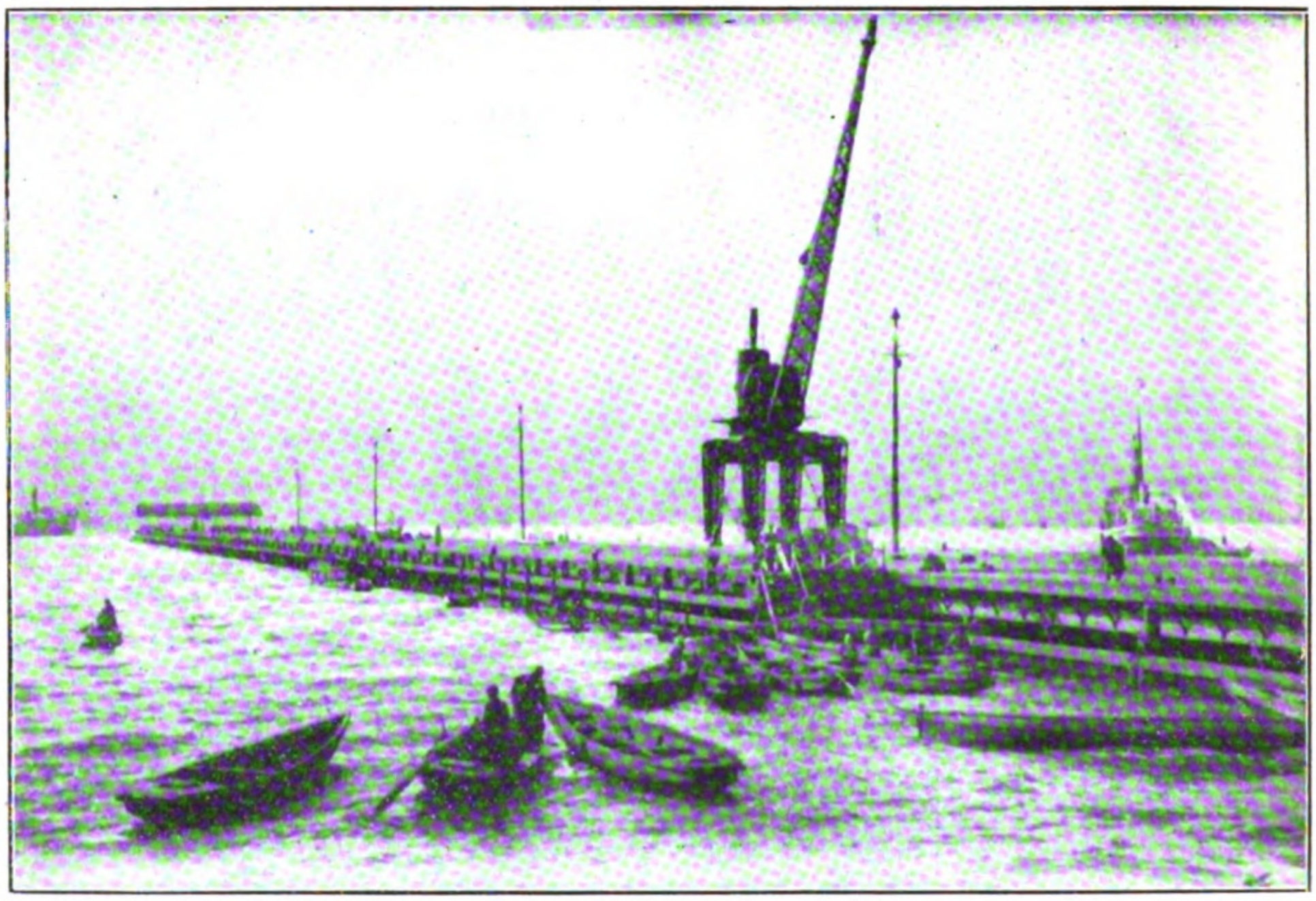

PIER, OSAKA

THEATRE STREET, OSAKA

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a golden color. The priest of this temple, being convinced that the fish was a reincarnation of the spirits of those who fell in the bloody struggle between the Toyotomi and the Tokugawa houses, brought it to the temple and had it buried with due ceremony, and the tomb has become a famous resort of those who believe in such things. Within the same compound is the tomb of Kamiya Jihei and his *geisha* sweetheart, Koharu, who committed suicide together in order to consummate a union apparently impossible in this world. This couple, it will be remembered, form the hero and heroin of the famous drama by Chikamatsu, the Shakespeare of Japan. Within the temple may be seen the last will and statement of the unfortunate lovers, as well as one of the golden scales from the carp immortalized in the precincts without, to see which proves as interesting and edifying to many as the sight of saints' bones to be witnessed in Italy.

The *Naniwa Betsuin* is another temple on a magnificient scale; when the Emperor visited Osaka, in 1868, this was the only building in the city considered large enough to become a temporary palace. Rivaling the above is the *Tsumura Betsuin*, a branch of the Kyoto *Hongwanji*, a structure so extensive as to have been used for accommodating prisoners of war after the close of the conflict with China. The *Goro-Jinsha* is a shrine devoted to Amaterasu, the paternal goddess of Nippon, in the compound of which is the *Bunrakuza*, a theatre where marionettes are performed.

A further remarkable feature of Osaka is the numerous bridges spanning the many canals that traverse the city. Osaka is so netted with these waterways that, in some degree it resembles Venice. The most noted of the bridges is the *Tenjin*, over the Yodogawa, an iron structure some 780 feet long, while the *Tenma* bridge, at another section of the Yodo, is about 720 feet. The *Yotsubashi* (four bridges) is a unique structure at the confluence of the *Nishiyokobori* and *Nagabori*.

The city has but one foreign hotel, "The Osaka," the other important hostelries, the *Denpaya*, the *Sonezaki*, the *Ginsuiro*, the *Hanaya*, the *Seikwauro* and the *Shuinro* being all in Japanese style. Such a large commercial and industrial center naturally has its proportion of millionaires, among the more important of whom may be mentioned the Sumitomo and the Konoike families, the latter having been in business in Osaka for more than 300 years. The Sumitomo house is engaged in banking and mining, while the Konoike is devoted to banking and warehousing. Others of the more prominent business men of the city are Mr. Fujita Denzaburo, Mr. Nakahashi, President of the Osaka Shosen Steamship Company and Mr. Iwashita, President of the Kitahama Bank.

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THE ABANDONMENT OF CONSULAR JURISDICTION IN JAPAN

By YEIJIRO NAKATSUKA; M. DIP. D.C.L.

Part II

THE DIPLOMACY OF THE SHOGUNATE WITHOUT THE SUPPORT OF THE PEOPLE

THE exclusive and inclusive policy of the Shogunate kept the Japanese utterly ignorant of the conditions beyond the sea. When Perry entered the Bay of Yedo, the Japanese hardly understood the nature and object of diplomacy or foreign intercourse. What they knew, and the only common memory left to them, was that they conquered Korea, and that they vanquished a hundred thousand Chinese in the thirteenth century. The term foreign intercouse, therefore, signified foreign war or destruction, just as among the ancients, stranger and enemy were regarded as synonymous. Of course, we did not know that George Washington was not only first in war but also first in peace. We did not know that his descendants desired simply commerce but were not going to war with us. "To most of the natives," Griffis says, "the American demands for commercial privileges were interpreted to mean territorial invasion and ultimate occupation, coming so soon after Great Britain's conquest of India, and the American humilation of Mexico."(1)

This being the case, four American vessels with five hundred sailors sounded as exaggerated as though they were a hundred battleships with thousands of warriors. It is natural that the Japanese people rose to defend their country. As Perry sailed off "the bay was cleared of the obnoxious presence,"(2) but what could not be cleared up was the anti-foreign spirit, and the Shogunate was thrown into a political whirlpool. Copies of the President's letter were sent to all *daimyo* throughout the land, and their open replies were requested. So great was the anti-foreign spirit that they almost unanimously declared against the opening of the country. But the urgent persuasion of Commodere Perry resulted in opening up the country.

"Diplomacy can do little in the face of military reverses." At that time, Japan was divided into progressionists and exclusionists. All the people arrayed themselves against the Shogunate. Without unity of will and unity of plan, how could the Shogunate be expected to have diplomatic success? The only diplomacy of the Shogunate was to submit to dictations of the treaty powers, which resulted in reducing the tariff as follows :—

The tariff annexed to the treaty was originally : first class of imported goods,

(1) Griffs' *Townsend Harris* p. 312.

(2) Nitobe's *Intercourse Between the U. S. and Japan.*

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duty free: second class, five per cent., fourth class, twenty per cent. By the Convention of Yedo, June 1866, between Japan and the United States, France, Great Britain and Holland, the highest rate of duty was lowered to five per cent ad valorem.

The diplomatic officers of the Shogunate were the ablest men that then could be obtained, but they lacked the qualifications of diplomats. "Really the Japanese officers," Towsend Harris says, "frankly said that they had no knowledge in such matters, and consequently they relied upon my decision putting their full trust in me." By the friendly act of Towsend Harris and the open spoken diplomacy of the United States, Japan was protected from injustice and the rapacity of the treaty powers.

IT GAVE A PRETEXT TO THE RESTORATION

The *shogun* was regarded by the outside world as the sovereign of Japan, and treaties were negotiated and signed by him. This signing of the treaty without the Mikado's consent, and an ever smouldering hatred of foreigners, stirred the people into flame. 'Down with the *shogun*,' 'reverence to the Mikado,' and 'expel foreign barbarians,' have been the cries of Japanese patriots, coming from the heart as well as from the head. Even progressionists who believed in the necessity of opening the country joined in accusing the Feudal Government. Everywhere confusion reigned supreme. In the midst of the disturbance, Ii, Premier of the Shogunate and the only able man, was assassinated by a mob on March 25, 1860. The *shogun* was steering the ship of State between Scylla and Charybdis, having a desire not to offend foreigners on the one hand, nor on the other, to put himself in hostility to the strong anti-foreign spirit of the country. Finally, the ship of State was wrecked and the *shogun's* Government came to an end in 1868.

The Mikado became the restored and undisputed sovereign of Japan, whose first interview with foreign envoys was held on the 23rd of January, "when they congratulated His Majesty on the magnificence of the Imperial rule, and gave renewed promise of friendly relations." The charter oath of five articles taken by His Majesty on the 17th of April, 1867, became the basis of New Japan and the opening of the country became the settled policy of Japan.

The restoration of Imperial authority, and the revolutionary war, like the effect of the Thirty Years War in Europe, was a crucible in which Japan was transformed. Politically, it was the reconstruction of Japan: the feudal system was abolished; a constitution was promised and promulgated in 1889; the first Diet met for organization in 1890; the coinage took a new form; the army and navy were reorganized; educational institutions were established; means of communication were provided; and foreign trade was encouraged.

The work of legal reform was seriously taken in hand with the aid of thoroughly competent foreign advisors. In law schools, the opinions of Mansfield and John Marshall were heard; standard works of American and European scholars were read, discussed, and translated. New codes were promulgated.

Religious superstition has been stricken out, the interdiction of Christianity dis-

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appeared; and the free exercise of religion is confirmed by the constitution.

With such a rapid and complete internal improvement, the Empire of Japan sought the recognition of full autonomy and admission into the family of nations on equal footing.

DEFECTS OF CONSULAR JURISDICTION

What we at first agreed to so gladly and quickly, we repented of long and bitterly afterward, because experiments have proven that the extra-territorial clause is a most heavy obstruction under which the old and new Japan suffered. It should excite no surprise that the judicature, which originated a thousand years ago when law was personal, should be annulled when the necessity of circumstances substituted the system of territorial law for personal law.

It would be hard to exaggerate the amount of injustice and administrative confusion arising from consular jurisdiction.

To give some important instances which prove the evils derived from discrimination:

In 1885, a foreign young lady was accused of stealing a trinket in a Japanese store in Yokohama. In this case, the learned judge, perhaps better trained in psychology than in legal study, declared the culprit "not guilty," and that the so-called theft was but a form of kleptomania for which she was not, of course, responsible.*

In 1886, the English steamer "Norman" was wrecked in the Sea of Japan. Among the passengers, twenty-five Japanese were drowned. The captain and all the English passengers were saved, but the Japanese were denied a boat or any means of escape. There was complete evidence to prove the facts, and there was no reason why the captain should not have been punished. The Governor of Hiogo brought suit against Captain Drake; but, as usual, we did not get full justice.

Alfred Milner, author of "England in Egypt," in speaking of the evils resulting from the abuse of the capitulations, says that no doubt the government is free to make the necessary laws, but as long as the penalties in them are not applicable to foreigners, what is the use? It would simply be giving a profitable monopoly of lawlessness to the foreigner at the expense of the Egyptain."

The same state of things existed in Japan. Foreigners interpreted improperly this provision of consular jurisdiction and often abused it. They did not observe quarantine regulations, game laws, nor the by-laws of railways. They were only conscious that they were entirely free of any local law, and even from questions of public morals.

Here is another fact: "In 1877, an Englishman called Hartley imported opium. The custom officer objected, according to the treaty stipulation. Hartley disobeyed instructions, so the Custom House officer brought suit against the Englishman. The trial was held before the English Consul. The English judge, Wilkinson, decided that there was no objection to the importation of opium into Japan if the custom duty was paid on it. About this matter, of course, the Japanese Government was right; but by the decision of the English judge, she lost her suit. All the Japanese newspapers, including the

* Nitobe's *Intercourse Between U. S. and Japan*, p. 103.

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TOKUGAWA YOSHIMUNE,
THE LAST SHOGUN

STATUE OF II NAOSUKE,
PRIME MINISTER TOKUGAWA SHOGUNATE

TOMBS OF SHOGI-TAI, OR SUPPORTERS OF THE SHOGUN,
UYENO PARK, TOKYO

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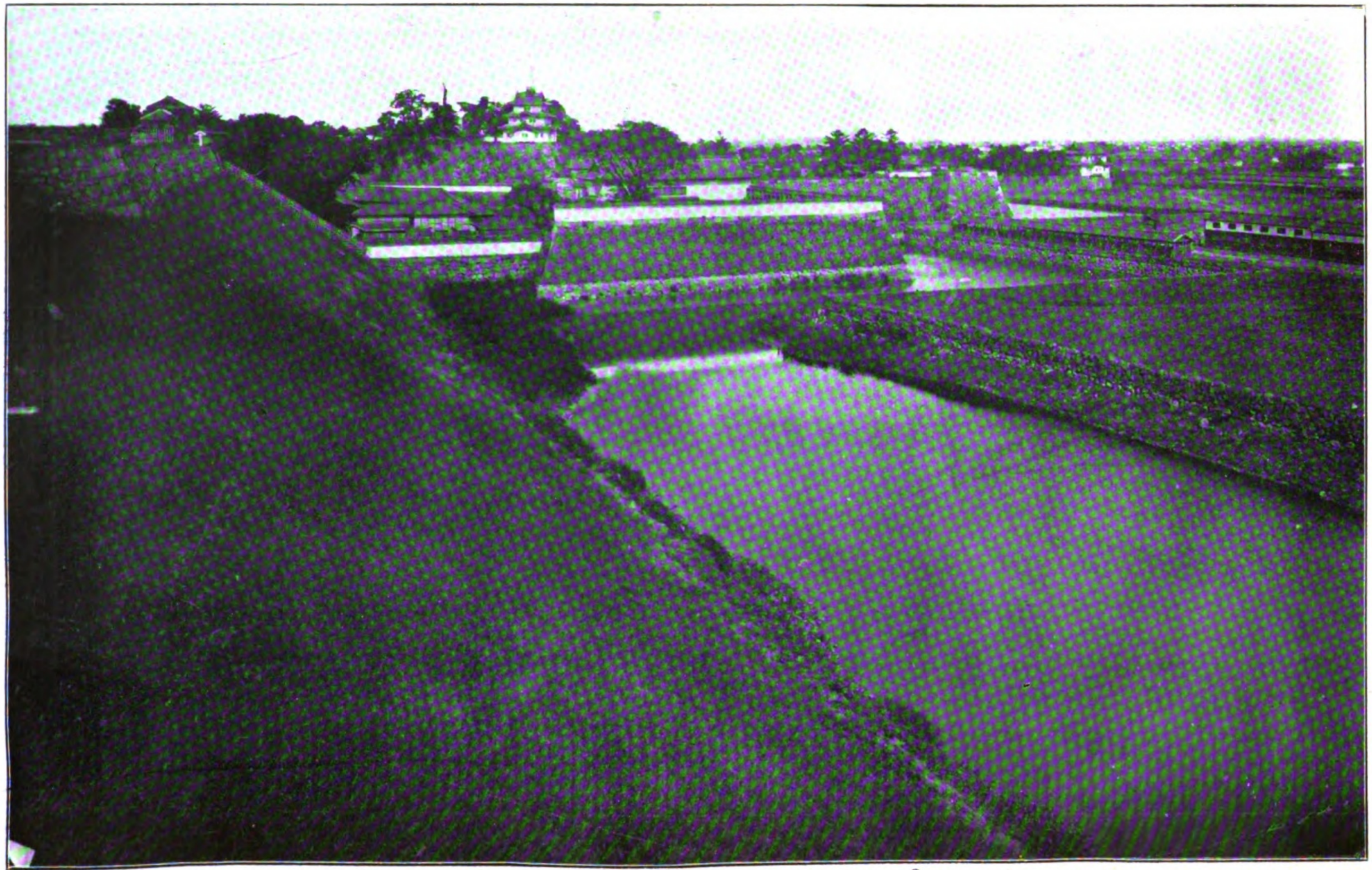

TOKYO IMPERIAL PALACE WALLS AND MOAT, 1872

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Tokyo Times, published by foreigners, discussed the question of injustice severely, and the people scattered the papers containing the articles everywhere among foreigners in Japan, hoping to perpetuate the memory of the outrage done to their country. The English Parliament did not close its eyes to this question, and Max Stewart, a member of the Lower House, asked if it were true that the English judge permitted the importation of opium in spite of the treaty, and also what the English Government would do to justify itself. The English Government could not give a satisfactory answer, and evaded the question, saying that no official information had yet been received."*

Foreign roughs often entered bath-houses on the pretence of bathing, and would break into the women's department and attempt to outrage their persons. Such injustice to us has gone unpunished. At least it will be seen that consular authority was impotent where most required.

NOT SATISFACTORY TO THE TREATY POWERS

As we have seen, under cover of consular jurisdiction, injustice was done to Japan, and also it was a matter unsatisfactory to the Treaty Powers. Sir Travers Twiss pointed out the inadequateness of Consular Courts in Japan to secure a satisfactory administration of justice which is as follows :—

1. "Where the parties from whom redress is sought are of more than one nationality, as a consul has no authority to compell persons of another nationality than his own to appear as defendants in his court, or to enforce judgement against them, if they should appear.

2. "Where the necessary witnesses are of various nationalities, as a consul has no authority to enforce the attendance on his court of any witnesses who are not of his own nationality and if the comity of the Consul should, as a matter of fact, secure the presence of such witnesses, the consular judge has no coercive jurisdiction over them, nor has he any authority to punish them for perjury,

3. "When a Japanese subject, or a foreigner of other than the Consul's nationality, is the plaintiff, the procedure and the law are governed by the Consul's nationality and although this result is in accordance with the well known maxim of actor *sequiture forum rei*, still it is not satisfactory, when the cause of action arises in the same country in which both parties are residents, and where a different procedure and law would be applied, if the defendant were to sue the plaintiff. In this latter case the defendant would be obliged to sue the plaintiff before the plaintiff's consul, who would apply in his court the law and the legal procedure of his own nationality and it might well happen that justice would be meted out in very different ways to the parties, according as the law of the one or the other country had to be applied to the facts of each case."(1)

A corollary to this consular jurisdiction was that the interior of Japan remained closed to foreign residents and foreign trade. They were not even permitted to travel in the country without passports. This check, of course, was not favorable to foreign residents. Therefore, Sir James Bain, an emissary of the Glasgow Chamber of Commerce, favored and insisted on the abandonment of consular jurisdiction on the condition of the opening of all ports and the interior, on the part of Japan.(2)

* Arena, Vol. VIII, No. 4, p. 464.

(1) Reports of the Association for the Reform of Law of Nations, 1881, p. 135.

(2) See *Foreign Relation of U. S.* 1882, p. 379.

(To be continued)

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GIRLS' SCHOOL OF INDUSTRIAL ARTS

THE object of this school is to give girls instruction in those arts and sciences which are very fit and useful for qualifying them to assume the function of wives and mothers, or to pursue an independent career.

The school was first established in September, 1886, at Nishiki-chō Nichōme, Kanda-ku, Tokyo. In February, 1887, it was removed to the present site of No. 22, Hitotsubashidōri-chō, Kanda-ku, Tokyo. In March, 1888, students' works were presented for inspection to Her Imperial Majesty the Empress, who was graciously pleased to grant a certain sum of money to the school. In April of the following year, Her Majesty visited the school to inspect the class work of students, and honored the school again with a gift of money. In October, 1891, by command of His Imperial Majesty the Emperor, one of the chamberlains visiting the school, made inquiries into the status of the school work, and ordered the students' work to be presented for His Majesty's inspection. An order of like nature has been given year after year since that time. In February, 1892, the site on which the present school stands, together with the buildings, was granted to the school by the Imperial Household Department. In January, 1899, the school was incorporated as a legal body.

The number of students constantly increased, keeping pace with the rapid progress of society since that time, and we felt cramped more and more for room. So, we proposed to build a number of buildings according to the resolution adopted by the Council of June, 1907, and a part of the proposed buildings — a certain number of class rooms and a dormitory — near the school were built in July of that year. But it was very difficult for us to complete the scheme; and, at last, a rumor reaching Her Majesty the Empress that we were obliged to get help from contributions, in February, 1908, Her Imperial Majesty the Empress was pleased to honor the school with a gift of money in approbation of the plan.

The school has already obtained many subscriptions from various quarters. The sum thus obtained amounting to about five thousand dollars, we are now about to build another part of the proposed buildings.

The students' work was exhibited in the International Exposition held at Paris in 1888, and a silver medal was awarded; in the Third National Exhibition held at Tokyo in 1890, and the second diploma of merit was awarded; in the World's Columbian Exposition held at Chicago, 1893, and a medal for specific merit was awarded; in the Fourth National Industrial Exhibition, at Kyoto 1895, and first diploma of merit was awarded; in the International Exposition held at Paris, 1900, and a grand prize and a silver medal were awarded; in the Fifth National Industrial Exhibition held at Osaka, 1903, and

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honorable mention of the first class was awarded; lastly it was exhibited in the Tokyo Exposition held at Tokyo, in 1907, and the grand prize of silver was awarded.

There are three courses, the Ordinary Course, the Teachers' Course, and the Special Course.

The Ordinary Course, comprises five subjects. These are sewing, knitting, embroidery, artificial flower-making, and painting and drawing.

In the Teachers' Course, there are four subjects, sewing, knitting, embroidery and artificial flower-making.

The Special Course has three subjects, namely, cookery, dyeing and laundry.

Regular students in either the Ordinary Course or the Teachers' Course are required to take up the following liberal studies in addition: ethics, the Japanese language, arithmetic, household management and sciences.

A student either in the Ordinary Course or in the Teachers' Course, who pursues two subjects, belongs to Class A, and one who pursues only one subject, belongs to Class B.

A student belonging to the Class A or B who takes the liberal studies in addition to her art subject or subjects is said to be a regular student, while one who takes only her art subject is said to be an elective student.

Hours for study per day are six, as a rule, but they may be lengthened or shortened according to the season of the year. For three weeks, however, after the summer vacation, only two hours in the forenoon are given to instruction, and none are given on the liberal studies.

A knowledge of the nature of the works carried on in the art subjects may be obtained from the following brief sketch.

Sewing includes Japanese garments, under-clothes, European garments for women and children; various sorts of articles, both for use and ornament are knit of woolen, silk and cotton yarn, besides, braiding of cords of all kinds and making of knots for ornamental ties. Embroidering on cushions, handkerchiefs, and other goods, of figures of men, birds, flowers, plants and landscapes, together with coloring and drawing.

Artificial flowers are designed as ornaments for parlors, ladies head-dresses, etc. and dyeing work, and elements of botany are taught together with Japanese painting, water-color painting, designs, portraits, painting on porcelains, and printing on cotton and silk.

The Teachers' Course is provided in order to prepare students for teachers of sewing, embroidery, knitting and artificial flower-making in a Higher Girls' School as well as in a Girls' Normal School. A student who belongs to Class A is required to take any two of these subjects, while one who belongs to Class B is restricted to only one subject. The special additional subjects to this course are pedagogy and method of teaching. Besides, it is required of the students in this course to study those liberal studies mentioned above much deeper and more thoroughly.

In the subjects of dyeing and laundry, elementary theory in dyeing and household laundry and practical skill concerning them are taught.

In the subject of cookery, cooking of ordinary articles of diet with some general theory of culinary art is taught.

The staff of the school consists of one

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director, one assistant director, three trustees, ten members of council, one dean, three matrons, fifty-four professors, eleven lecturers, and eight clerks.

In the Ordinary Course, the term for the student belonging to Class A is three years, while the term for one belonging to the Class B, is two years.

In the Teachers' Course, the term for Class A extends over four years, and one for the Class B, three years.

In the Special Course the term for the subject of cookery covers one year, while that for the subject of laundry and dyeing, only three months.

The school year begins on the first day of April and ends on the last day of March,in all the courses, (excepting the subjects of laundry and dyeing, term, lasting only three months), instruction is repeated twice in the year. The first course begins on the 16th of April and ends on the 15th of July, and the second begins on the 16th of September and ends on the 15th of December.

For admission to the Ordinary Course for Class A, applicant must be over twelve years of age, and for Class B over fourteen years of age, and for both, must be a graduate of primary school, or possess a scholarship equivalent to such.

A candidate for admission to the Teachers' Course must be over fifteen years of age, graduate of higher primary school, or possess a scholarship equivalent to such.

As to the qualifications of a candidate for admission to the Special Course there are no restrictions, excepting that she must possess an ability to understand the lectures which are given.

Candidates for admission to the Ordinary Course, who are the graduates of primary schools are examined, in reading and composition in the Japanese language as well as in arithmetic; those who are the graduates of a higher girls' school, or a girls' normal school are exempt from any sort of examination.

Candidates for the Teachers' Course are examined in reading and composition in Japanese and arithmetic, according to the last year's work of the higher primary school.

In case the candidate is not a graduate of a higher primary school, she shall be examined, in addition to the above subjects, in physics, national history, universal geography, and sewing, according to the last year's work of the higher primary school.

Candidates for admission to the Special Course are exempt from any sort of examination.

The tuition for the Ordinary and Teachers' Courses is:

Class A. . . $13.50 per year.
Class B. . . $10.50 per year.

For instruction in the practise of culinary art, forty cents; in the general theory of culinary, thirty cents; in both the practise and the theory of culinary art, fifty cents.

For course in laundry and dyeing, seventy-five cents per term.

A dipioma is awarded a student who satisfactorily completes all the prescribed studies in any of these courses.

GRADUATES

The graduates belonging to the several departments are:—

The Ordinary Course		
	Class A.....	1,412
	Class B.....	1,252
The Teachers' Course		
	(Sewing)	62
The Special Course		
	Cookery	252
	Laundry and Dyeing.	61
	Total.....	3,039

The present property of the school, including the land, the buildings, the utensils, as well as the furniture, is estimated at about forty thousand dollars.

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ARTIFICIAL FLOWER-MAKING

LEARNING TO EMBROIDER

A LESSON IN JAPANESE PAINTING

MAIN BUILDING

KNITTING CLASS

SEWING CLASS

SCHOOL OF INDUSTRIAL ARTS, TOKYO

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A CATCH OF YELLOW-TAIL

HERRING FISHING BOATS

OLD STYLE WHALERS

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JAPANESE FISHERY

AQUATIC animals and plants, found in Japanese waters are extraordinarily rich in varieties, so that we can hardly enumerate all the marketable species here in a short space. There are actually as many as fifty kinds whose output is large and demand for which is extensive.

They are taken either by angling (*Gymno arda*) or with a net (*Clupea*) or both (*Thynnus*, *Pagrus*, *Scomber*) diving (*Haliotis*, *Gelidium*) and most of them are used as food, fresh, roasted, boiled, salted etc. while the major portion of *clupea* is consumed as fertilizers. They are generally taken all the year round, but some such as *clupea harengus* have a particular fishing season of very short duration.

Fishery in Japan is developed everywhere along the sea-coast and in rivers, as a consequence of which the number of fishermen is extremely large. According to the census investigation made in 1908, the number of men devoted to fishery is 810,717 and those combining farming are 930,053, consequently, the number of fishing-boats used by these fishermen had grown, according to the statistics taken in 1908, to be 431,575, of which boats with lengths of over 30 feet, numbered 28,500, those of over 18 feet to 30 feet in length 121,700 and those under 18 feet in length, 281,300; besides there are some 300 ships made after real or imitation occidental types. Statistical comparison of fishing boats during the space of 18 years from 1891–1908 shows us that small fishing boats under 18 feet gradually decreased in number while those above 18 feet are being increased, and the number of boats over 30 feet shows a sudden increase from 7,960 to 28,532; and in reference to the number of occidental type ships it may be noted that during the corresponding space of time it was increased from 4 schooners (200 tons) to 92 schooners (4,969 tons), 166 schooners with accessory engines (2,390 tons), and 41 steamers (4,971 tons) making a total of 291 (12,330 tons).

Subsequent to the Japan-China and the Japan-Russia wars, the extent of the fishing grounds has been enlarged from year to year comprehending as they do, besides the Japanese seas, Orkhtsuk, the Russian territorial coasts, and the Kwantong provincial coasts.

In 1897, the Government issued Regulations pertaining to the Encouragement of Deep Sea Fishery, whereby, upon schooners of occidental type over 30 tons engaged in fishery, subsidies were conferred, as a result of which the number of fishing boats of this type was considerably increased.

In 1904 Regulations for the Encouragement of Deep Sea Fishery were revised, as an effect of which, boats of occidental type of over 10 tons were subsidized, while ships newly built under the control of the authorities according to the plan ordained by the Government were to be protected by the Funds for the Encouragement of Building New Ships given in proportion to the total tonnage and horse power.

Of late there have appeared boats

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worked by suction gas engines, while the number of builders of small fishing boats worked by steam engines was increased, to which fact the attention of the public at large has been drawn. Effects of the Encouragement Regulations were so palpable that by following the example set by subsidized shipbuilders there appeared a considerable number of builders of fishing boats who were not subsidized. In 1907, fishing boats of a foreign type engaged in deep sea fishery both subsidized and non-subsidized totalled some 300 with a total tonnage of 13,000 tons.

Since Japan is surrounded by seas on all quarters, not only is communication among the people most conveniently carried on by means of ships, but fishing is most advantageously effected everywhere in seas, bays, rivers and lakes, and therefore the Japanese have been engaged in fishing from the remote and uncivilized period. It is evident under the circumstances, that ships for fishing purpose were required, but it was not till the later period that the construction of ships varied according to their use, such as fishing boats, lighters, merchantmen, etc. In early times rafts answered the purpose both of communication and fishing, while at times logs were dug out into canoes. Transformations of various natures have been undergone extending over several hundreds of years, until by the sheer working of the law of the survival of the fittest, ships of the present type were produced.

The progress made in fishing gear and method within recent years is something striking. To cite an instance, the old whaling method was supplanted by the steamship whaling and by the deep sea schooner whaling, while much progress has been made by the extensive use of such nets as yellow-tail pound net, square (*kaku-ami*) and purse seines.

Whales caught in Japan are such as the right hump-back, supphur dike, sperm whales, etc. Whaling has become prosperous within the last four or five years.

Some 1400 whales are caught every year valued at about 2,000,000 *yen*. The methods of whaling are of two kinds, coast whaling and deep-sea whaling.

According to the former method steamers of some hundred tons provided with whaling guns and harpoons are used. When whales are caught they are brought to the stations and dissected; while according to the latter method, a schooner of about 300 tons or the schooner with auxiliary engines, are supplied with some four or five boats. On reaching the fishing ground, middle sized guns or harpoons are provided in the boats before they begin the work. The former method makes no discrimination as to the species of whale, but the latter method is chiefly confined to the sperm whales. The fishing grounds are in the Pacific and the Sea of Japan. Whaling is carried on all the year round, but in summer, owing to the low price of whales the number of whales caught is few, the most prosperous season being from October to March.

Whales thus caught are used for obtaining oil, food stuffs, manure or articles of various kinds. The whale oil is obtained by roasting the blubber or by steaming the bones of whales. It is used for the purpose of lubricating machines and other similar purposes.

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Most of these products are exported, a well known agent being the Yokohama Fish Oil Company. The flesh, fins, and blubber are salted or bottled, but in summer they are converted into fertilizers; while the flesh and entrails are chiefly used as fertilizers, the bones are used for making products of various kinds.

The yellow-tail pound-net fishing method has been in existence from early times, but with improvements which resulted in the construction of the present type, the amount of fish caught was greatly increased and at present this method occupies the principal position. A study of the change in this method of fishing shows us that its origin has no records to depend upon, but the method must have originated somewhat in this wise.

One end of the yellow-tail net is turned in such a way that the fish are entangled and are caught in trying to clear their way.

Such practise led to the invention of *waradaiami* which is a kind of pound net. It was about one hundred years ago that improvements were introduced in these nets, by which, instead of straw, hemp was used, and other arrangements were made so as to retain the fish in the net. These nets existed side by side with the *waradaiami*, but in 1889 with the invention of the above mentioned pound-net the fishing proved so successful and profitable that fishermen in various districts to a man followed the example in adopting these nets. They are extensively used in the Sea of Japan. Japanese coast fishing is chiefly done in the autumn, winter, and spring.

According to this method a net with an entrance 80 or 90 fathoms inside and 150 or 160 fathoms in depth is used. From the entrance of the net the land leader is extended which serves to draw the fish into the net, several fishing boats with some 60 or 70 fishermen being employed in fishing. The nets are hauled up several times a day and the number of fish caught in one hauling is figured at some ten thousands.

Herring nets occupy a principal position in our aquatic products, the yearly amount reaching some six or seven million *yen*. The number of fishermen engaged in this branch of fishery has reached over 110,000.

Herring are chiefly caught in the Hokkaido, in Karafuto and the northern provinces of Honshu, such as Aomori and Akita. But the best fishing grounds are found in the western coasts of the Hokkaido and Karafuto.

Herring crowd along the coast for the purpose of laying their eggs during the three months from April to June every year and most of the fishing is effected at these times. Fishing implements for the capture of herring are the *yukinari-ami* (a kind of pound net), the square pound net, (*kakuami*) circle net, ground seine, gill net and drift net of which the last is under the experimentary stage.

Of the preceding six methods of fishing, the gill net had been in use from ancient times which was followed by the invention of *saruami* both of which were in use till 1847, when with the invention of the *yukinari-ami* (a kind of pound net) the *saruami* net was abandoned.

It was about 1885 that the square pound net (*kakuami*) came into use by which the output of fishing was greatly increased so that it now forms one of the principal fishing implements in this branch of fishery.

The method of fishing does not much vary from that by the yellow tail pound net. The net is placed at the depth of some 10 fathoms along the coast and when the fish get into the net, a fishing boat at one end starts hauling up the net, thus the fish go into a bag-net which is known as *waku-ami* (frame net) provided in the fishing boat at the other end. When in this way the net is well nigh filled with fish the same process is gone through with the other.

At the time when herring form shoals, as many as a 100,000 pounds are caught in one haul. During the fishing season 300,000 pounds of herring valued at over 10,000 *yen* are caught, and are prepared as food stuffs and fertilizers or as material for fish oil.

(To be continued)

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(To be continued)

At the time when herring from abroad, as many as 100,000 bonds are caught in one haul. During the fishing season 300,000 bonds of herring were at over 10,000 yen are caught, and are prepared as food stuff and fertilizers or as material for fish oil.

The method of fishing does not much differ from that by the yellow tail bond net. The net is placed at the depth of some 10 fathoms along the coast and when the fish get into the net, a fishing post at one end starts hauling up the net, thus the fish go into a peg-net which is known as **makka-ami** (name given in the Kansai district to a **mamaddaimi** net) provided in the fishing post at the other end. When in this way the net is done through with the one side by side with the **mamaddaimi**, but in 1881 with the invention of the above mentioned bonito-net the fishing proved so successful and practicable that fishermen in various districts to a man followed the example in adopting these nets. They are extensively used in the Sea of Japan. Japanese coast fishing is chiefly done in the autumn, winter, and spring. According to this method a net with an entrance 80 or 90 fathoms inside and 120 or 180 fathoms in depth is used. From the entrance of the net the land is extended which serves to direct their way.

Such practise led to the invention of **mamaddaimi** which is a kind of bonito net. It was about one hundred years ago that the net was improved, and different fishing methods were introduced. It was about 1882 that the **mamaddaimi** net was introduced from Tokkaido and Kaishuto.

Herring crowd along the coast for the purpose of laying their eggs during the three months from April to June every year and most of the fishing is effected at these times. Fishing implements for the capture of herring are the **hakkimai-ami** (a kind of bonito net), the **mamaddaimi** bonito net, (**kadakami**) circle net, gronud seine, gill net and drift net of which the last is under the experimentary stage.

Of the preceding six methods of fishing, the gill net had been in use from ancient times which was followed by the **mamaddaimi** both of which were in use till 1871, when with the invention of the **hakkimai-ami** (a kind of bonito net) the **mamaddaimi** net was well nigh filled with fish the same process as before through with the other.

It was about 1882 that the sudare bonito net (**kadakami**) came into use by which the output of fishing was greatly increased so that it now forms one of the principal fishing implements in this branch of fishery.

The method of fishing does not much differ from that by the yellow tail bonito net. The net is placed at the depth of some 10 fathoms along the coast and when the fish get into the net, a fishing post at one end starts hauling up the net, thus the fish go into a peg-net which is known as **makka-ami** (name given in the fishing post at the other end. When in this way the net is well nigh filled with fish the same process as before through with the other.

Herring crowd along the coast for the purpose of laying their eggs during the three months from April to June every year and most of the fishing is effected at these times. Fishing implements for the **hakkimai-ami** (a kind of bonito net), the sudare gronud

BUSHIDO OF SATSUMA

BY K. S. KOMORI

EX-COMMISSIONER OF THE DEPART. OF EDUCATION

(TRANSLATION)

VII

YOSHITAKA was the ruling Prince of Satsuma from 1701 to 1751, during which time he followed the precepts of his father, and was much loved by the people. He paid great attention to efficiency, and was known for being guided by wise counsel.

During his rule the completion of what may be called the constitution of the Shimadzu family was effected after long years of formation and development. It was outlined upon the basis of the land tenure. The country was divided into seventy-eight districts, each having an income from ten thousand koku of rice: and according to the assessment rate in later years these districts were classified in six grades, paying the tax in rice, according to the standing grade of the clan, serving as cavalry and infantry in time of war, and lived in the castle town of Kagoshima, capital of Satsuma Province. It was from this class that men of brilliant abilities and extraordinary powers were produced. These districts were accorded the same honors enjoyed by those of higher rank: the fifth and sixth were composed of a few families of high lineage, without castles: the seventh, eighth and ninth constituted the class which rendered active service in time of war. These districts were possessed as lands, but families were supported by rice: and

BUSHIDO OF SATSUMA

By K. S. KOMORI

EX-COMMISSIONER OF THE DEPART. OF EDUCATION

(TRANSLATION)

VII

YOSHITAKA was the ruling Prince of Satsuma from 1704 to 1721, during which time he followed the precepts of his father, and was much loved by the people. He paid great attention to etiquette, and was known for being guided by wise counsel.

During his rule the completion of what may be called the constitution of the Shimadzu family was effected after long years of formation and development. It was outlined upon the basis of the feudal government which had existed since the establishment of the Kamakura regime, since which time the *shogun* had assumed the actual administration of government, the emperor being divested of his power of ruling the affairs of the nation. This military rule was founded upon the system of fiefs, the rulers of which were called *daimyo*, and while owing allegiance to the *shogun*, were independent lords in their domains, with absolute power over the lives and property of their subjects.

A *daimyo* controlled enough farm land to produce ten thousand *koku* of rice, and received from the farmers who cultivated it, three and a half per cent. of that amount as income. The most powerful of all the *daimyo* was Prince Mayeda, of Kaga (the present Marquis Mayeda is his descendant), holding land that produced one million twenty thousand *koku* of rice; and second in wealth and power was the Lord of Satsuma, Prince Shimadzu, who received an income from the equivalent of seven hundred seventy thousand *koku* of rice, including the tribute paid by the Loochoo dependency, which made this clan the greatest power in western Japan.

Under this *daimyo* were as many as ten grades of warriors, or *samurai*, the highest, called *goichimon*, being his blood relatives of which there were four Shimadzu families, each having an income from ten thousand *koku* of rice; after the Meiji Restoration they were counted among the *kwazoku*, or hereditary nobility.

In the second grade, having the next highest income, were also only four families; but in the third grade were twenty families all having landed estates, while the fourth was made up of certain families who possessed no land, but were accorded the same honors enjoyed by those of higher rank; the fifth and sixth were composed of a few families of high lineage, without estates; the seventh, eighth and ninth constituted the ordinary *samurai* class which represented the standing army of the clan, serving as cavalry and infantry in time of war, and lived in the castle town of Kagoshima, capital of Satsuma Province. It was from this class that men of brilliant abilities and extraordinary attainments rose in later years. Those

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of the tenth grade were called *goshi*, or farmer-soldiers, and were distributed in two hundred two rural village districts. They had to till the soil for their living, which was simple and frugal, but which gave them health and strength, and removed them from the evil influence of the ease and luxury into which their brothers of the capital had degenerated, and left them to uphold the standard of the true *samurai*, the essence of which had been lost by their superiors in wealth and position. There were two minor grades who attached themselves to other *samurai* of superior class. The *samurai* were not only masters of power, but also of money, for they possessed the land, and the farmers who leased and cultivated it were mere nameless serfs who made a bare living, and whose very lives depended upon the mercy of the *samurai*.

The administrative power of the clan was invested in three principal officials, namely the *karo*, or clan leader, the *wakadoshiyori*, or master of ceremonies of the prince's household, and the *ometsuke*, whose duty it was to inspect and report upon the conduct of the *daimyo*.

These officials were always attended by a retinue of *samurai*, and always rode, either on horseback or in a palanquin, when going out.

No incidents of importance were recorded during the time of the two succeeding princes Tsugitayo (1721–1746) and Munenobu (1746–1749); but during Shigetoshi's administration (1749–1755) a gigantic engineering feat was accomplished by his men at the command of the *shogun*, which called forth the most self sacrificing spirit of the *samurai* and tested their honor and fidelity to the extreme limit, setting forth conspicuously their *bushido* training.

In order to hold the *daimyo* of the realm in perfect submission, it was the policy of the Tokugawa Shogunate to exercise great care in the distribution of fiefdoms for convenience in serving the Government in case of attack, and so to control of the power of any one clan.

Daimyo were required to live in the capital during alternate years, and their wives had to remain there, practically as hostages, to avoid rebellions. Thus, maintaining two mansions exhausted their incomes, and the recurring separations from the mass of their forces decreased their power, especially in the case of clans so far removed from the capital as Satsuma, the distance being nine hundred miles over mountainous country, the journey in those days of primitive travel, requiring nearly three months to complete.

The Government seemed to regard this powerful western clan with much suspicion and jealousy, and used every means at its disposal to reduce the power and strength of the Shimadzu family and their followers.

To that end an order was given that the Satsuma clan should conduct an undertaking to build levees to prevent the overflow of the three great rivers, Nagara, Ibi and Kiso, which water the plain which forms the province of Mino, where took place the battle of Sekigahara before mentioned. That entire district was often flooded, many lives, the crops and farm houses destroyed, and great distress caused among the poor farmers. They had petitioned the Government repeatedly and could be neglected no longer, so the responsibility

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of this difficult river improvement was placed upon the shoulders of those the Government most desired to burden, the the Satsuma authorities, and though the clan was both wealthy and powerful, it was not sufficiently so to disobey an order from the Shogunate, so they were compelled to carry out the injunction.

Prince Shigetoshi delegated his *karo*, Hirata Yugei, and *ometsuke*, Ijuin Juzo, to have supervision over the work, and they proceeded, with a staff of officials and men, to Mino, commencing the work in March, 1753.

Not satisfied with imposing upon the supervisors the natural difficulties to be met with in such an undertaking, the Government placed inpediments in the way of the work by ordering materials to be used from a district some forty or fifty miles distant, necessitating a great waste of labor, time and money.

In course of construction the annual summer flood arrived to destroy much that had been accomplished and many discouragements and hardships were endured by the workmen, numbering about one thousand, many of whom died of sickness or committed suicide. But the work, extending over twenty-five miles, was completed in June of the following year, and handed over to the Government.

The funds of the Satsuma clan had been exhausted, and the authorities han been under the necessity of securing a loan from millionaire merchants in Osaka to defray the remaining indebtedness. This financial depression in Satsuma was not recovered from for a number of years. The *karo* and fifty of his men committed suicide by *hara kiri*, or bowel cutting, after completing the arduous task that had been assigned them.

The *samurai* of Japan believed from ancient times that the spirit of man had its existence in the bowels and to end one's life by cutting this vital part of the body was considered a last resort to prove to the world one's clear conscience and uprightness of character; in other words, to sustain one's honor. His name and honor were everything to a *samurai;* he feared nothing but disgrace, and held life lightly.

The reader may not appreciate the extremity of this case; but the expense of the undertaking had exceeded the estimated cost by a vast sum, and the clan government had become so involved in debt, that the leader, while in no way responsible, for he had been compelled to obey the strict orders from the Shogunate, felt it his duty to exhonerate his lord, Prince Shimadzu from all blame, by sacrificing his own life, inspired by *bushido*, an example followed by so many of his subordinates in the work.

Quite recently a monument was erected by Satsuma people in memory of these heroes, as an expression of sympathy and to point out their deeds to posterity, and a great festival was held to pay respect to the spirits of these men. They are regarded with the same veneration accorded to the renowned 'Forty-seven Ronin,' who committed *hara kiri* after avenging the death of their lord.

(*To be continued*)

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ON PINE-TREES CUT DOWN ALONG THE RAILROAD

By MADAM SHIMODA

On Maiko's beach I wandered, and beheld
The prostrate pine-trees, where the woodman's ax,
Preparing for the iron road had wrought
Destruction. Side by side the giants lay
Silent in death; no murmuring rustle stirred
Their limbs and severed branches.
"Here," me thought,
"The picture of a noble hero's death —
Content to stand as guardians of the road
When the road needed them, content to fall
To serve a higher purpose."
So I mused
And musing, shaped my ponderings into song:
"Slain in your youth, yet for a noble cause
Ye died, Oh! Pines: may good repose be yours."

In *A Japanese Poetess*
Translations by Lloyd and Matsuura

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ON PINE-TREES CUT DOWN ALONG THE RAILROAD

BY MADAM SHINKEDY

On Mako's pond i wandered, and beheld
The Prostrate pine-trees, where the woodman's ax
Preparing for the iron road bed levelled
Its rugged hills and scented pastures.

Desruction. Sight by side the ruins lay.
Silent in death? no murmuring rustle stirred
The pine buds and scented pastures.

"Here," me thought,

In A Japanese Dooryard

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SOMMER INSTITUTES.

SUMMER FESTIVALS

THE Japanese are great pleasure seekers, and their religious festivals are occasions for merry-making, market fairs and general holidays. The summer months are one round of festivals belonging to neighborhood shrines and temples, found in almost every *cho* in all *ku*, or wards of a city, especially those of Tokyo. Among the most interesting ones are the *Tenno* and *Sanno*, June 7—15; *Tanabata*, July 7; *Shiman Rokusen Nichi*, July 9—10; *Bon*, July 13—16; *Tsukime*, August 15, and *Kawabiraki* also in August.

At such times every house and shop within the parish of the temple is decorated, making the street very festive with lanterns, pictures, bamoo poles with garlands of green, flags, et cetera.

These festivals go under the general term of *matsuri*. It is then that emblems representing the *kami*, or god, of the temple are paraded through the streets, under a *mikoshi*, or sacred canopy highly decorated, which is carried on long poles across the shoulders of men, who may not wear on their feet wooden *geta* but only socks, or *tabi*.

The procession consists of many men carrying grotesque forms of decoration; formerly figures of legendary or historical personages were carried in palanquins; huge glittering banners soar aloft, and Shinto priests, in full ceremonial dress of brilliant green, purple and yellow gauzy silks, ride on horses with shining trappings; bright colored paper flowers supported by a long pole from the top of which coarse cotton streamers are flying, are held by almost every one in the parade, all presenting a gorgeous spectacle.

A corps of various kinds of oriental drums, keeps up an incessant beating of a monotonous, doleful, weird tune and in some of the larger parishes quite a number chant a melancholy, dismal song called the *kiyari* that, to foreign ears at least, is a wail of despair and sadness.

But it is a regular holiday time and notwithstanding the weird music, all are gay and happy and at nignt the streets are aglow with lanterns and filled with men, women and children who seem to enjoy it to their hearts' content.

In the afternoon, when school is over, the boys make up an imitation miniature *mikoshi*, perhaps from a *saké* cask and a large round fan, which they call *taru mikoshi*. They strip off their *kimono* and wear a tight jacket and tight breech-drawers, tie a cloth around their heads and throw aside their wooden clogs, all in imitation of their elders, so getting up quite a mimic procession; and there is much rivalry between boys of different districts and on their meeting, generally warfare ensues, which is urged on by idle men who usually follow and support them. Much fun is had with this kind of amusement, which is sanctioned by the local temple to which they belong; woe betide a foreigner who happens to cross their path; it is found best to give them a wide berth at such times.

In Nagoya and Kyoto the celebrations have always been most elaborate, with very grand processions that took hours in passing; but with this year, some of these fine old reminders of bygone days

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ANOTHER FESTIVAL CAR

GION SHRINE CARRIED IN PROCESSION

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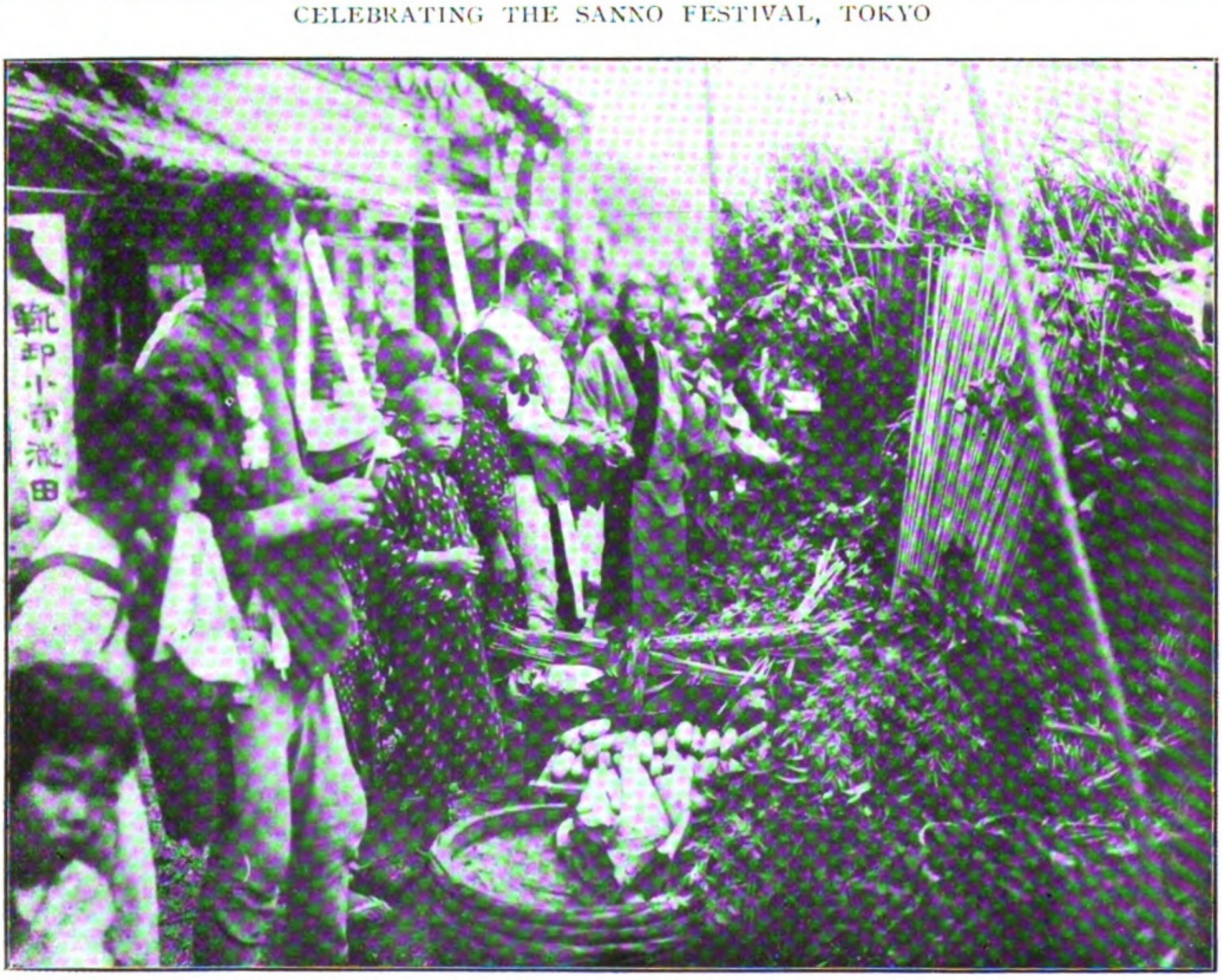
CELEBRATING THE SANNO FESTIVAL, TOKYO



LOTUS LEAVES, GREENERY, RUSHES ETC. ON SALE FOR BON FESTIVAL, THE GINZA, TOKYO

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are to pass into oblivion forever, in the march of modern progress, as electric and telephone lines prevent the great *dashi*, or god-car, often more than twenty feet in height, from passing. But the *odori yatai*, a less grand dancing pavilion on wheels will doubtless still be seen for years to come. The dances are performed by young girls, accompanied by a native orchestra, and wealthy merchants expend large seems in order to allow their daughters to take part in the dance.

The June festivals are very similar to others as just described, but those of July and August have characteristics distinctly different from each and all others. The *Tambata* is of Chinese origin, derived from an old tradition about two stars of opposite sex which meet only upon the night of July 7, and it is believed that prayer on this night, to the female star (who is reputed to be expert in weaving) will be rewarded by increased skill in that art, and women engaged in it celebrate the occasion. It is now little observed in Tokyo, but is still general in provincial places, and is popular in Kyoto and Osaka. On this day bamboos are erected, on the branches of which are tied pieces of knitted silk, threads of five colors, and pieces of varigated paper upon which a poem or prayer is written in Chinese characters, and these are looked upon as a petition for skill in weaving, sewing and caligraphy.

Asakusa, always a holiday-resort and thronged with pleasure seekers, on the ninth and tenth of July when the *Shiman Kokusen Nichi*, or 'Forty-six Thousand Days' festival is held, is a sea of people come to do homage to the Kwannon, for it is believed that if prayers are said in the temple on either of these days, they are regarded as efficacious as going daily for forty-six thousand days if that were possible. The compound is filled with booths where flowers and vegetables, intended for decoration and offering at shrines, are sold, and many people make purchases for the *Bon*, so soon to follow.

The *Bon* is the Festival of the Dead, and is observed perhaps more strictly than any other ; it is a Buddist institution, and according to their belief, at this time the spirits of the dead return to their families and inhabit the family shrine during the visit.

Preceding the days of the festival the Ginza, or Broadway of Tokyo, is lined with stalls filled with a great variety of green things, rush mats, paper lanterns and other articles for use in preparing for and entertaining the returning spirits.

On the evening of the thirteenth, hemp stalks are burned at the gate way of each house ; this is called *mukaibi*, or the fire of welcome, and the spirits are thought to be enabled to enter the family shrine by means of the smoke arising from this fire.

In some rural districts people go to the grave yard with lighted lanterns to call the departed spirits.

On the three days following, offerings of egg-plant, cow peas, ground-cherries and other refreshments which are placed on a lotus leaf, are made at the family shrine ; no fish or flesh is allowable ; the shrine is lighted with square paper lanterns called *kiriko-doro*. Members of the family must each visit the graves of their departed ones at least once during the *bon*, and offerings of melons, egg-plant, beans and other vegetables are made there, and also the square lanterns are hung up.

The spirits are believed to depart on

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of the famous Yoshiwara, Tokyo. Asakusa is held on the fifteenth of August the Feast of All-Souls. Azukayama is held on the fifteenth of August the Feast of Moon-viewing.

On the fifteenth of August the Feast of Lanterns is held.

Those who celebrate this poetic occasion go so by hiring a mat in the garden, about which is set a small table, and on offering of a bowl of rice dumplings called tsukimi-dango, and pears. With the following

all night, but the law now limits it to midnight. The songs sung by the dancers are mostly love songs and local ones referring to agriculture.

On the fifteenth of August the Feast of Lanterns is held.

The merry-making during the day is in the form of open air dances and boat called Asakusa Kwannon (Asakusa Amongst). A pond of rice dumplings called tsukimi-dango, and pears. With the following

boat called sumida (Asakusa Amongst), a pond of rice dumplings called tsukimi-

dango, and pears. With the following

first of the month.

and no one wishes to miss the grand holidays, the last of the summer festivals, being displayed. It is the end of the from them when the favorite pieces are with people, and fond efforts go up see the fire works is literally packed Every available place from which to rest of Tokyo seems to congregate the banks and the great bridges all the people, form a floating city, and upon every description, filled with pappy lanterns of Japanese-lighted boats of

banks are decorated and illuminated, great scale, the houses on the river This is carried out now even upon a their friends with gaiety dress, etc.

and view, grand fireworks, entertain ment with bamboo cutters and lanterns, on the river in boats called Asakusa Kwannon, trades people to enjoy the cool breeze the custom among both swimmers and Tokugawa Shogunate, when it became Sumida, since the early days of the place in Tokyo, through which flows the time in August; its observance has taken

is a favorite feast, now celebrated some

Asakusa Kwannon, or Opening of the Kiyo, Mikado's Court on this occasion.

times a grand feast was held at the refreshments are served. In ancient times the chief subject and song and circled, and the beauty of the moon is for gratifying, when Chinese poems are of the times this night is a favorite one

the evening of the sixteenth, when hemp stalks are lighted again, this time called *okuribi*, or send-off fire.

It is customary in some places to place the vegetable offerings that have been made to the dead, on rush mats, and float them away on a river or stream to avoid discarding them in garbage, which is considered sacriligious. Vessels of oil are lighted and also set afloat upon the water to light spirits on their way.

The merry-making during the *bon* festival is in the form of open air dances called *bon-odori*, usually in the temple court, accompanied by singing; both vary in different localities, but the participants are generally clad in new *yukata*, and have new towels around their heads; they form a circle and perform figures, making gestures with hands and feet. Formerly, the *bon-odori* continued all night, but the law now limits it to midnight. The songs sung by the dancers are mostly love songs and local ones relative to agriculture.

On the fifteenth of August the Feast of Moon-viewing, *Tsukimi*, is held. Those who celebrate this poetic occasion do so by placing a mat in the garden, upon which is set a small table, and thereon a vase, holding an offering of a plant called *susuki* (*Eularia japonica*), a bowl of rice dumplings called *tsukimi-dango*, and beans. With the followers of the muses this night is a favorite one for gatherings, when Chinese poems are chanted, and the beauty of the moon is made the chief subject, and *sake* and refreshments are served. In ancient times a grand feast was held at the Mikado's Court on this occasion.

Kawabiraki, or Opening of the River, is a movable feast, now celebrated some time in August; its observance has taken place in Tokyo, through which flows the Sumida, since the early days of the Tokugawa Shogunate, when it became the custom among both *samurai* and trades people to enjoy the cool breeze on the river in boats called *yakata bune*, hung with bamboo curtains and lanterns, and view grand fireworks, entertain their friends with *geisha* dances, etc.

This is carried out now even upon a grander scale, the houses on the river banks are decorated and illuminated, hundreds of lantern-lighted boats of every description, filled with happy people, form a floating city, and upon the banks and the great bridges all the rest of Tokyo seems to congregate. Every available place from which to see the fire works is literally packed with people, and loud cheers go up from them when the favorite pieces are being displayed. It is the end of the holidays, the last of the summer festivals, and no one wishes to miss the grand finale of the season.

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MASKS

WITH the introduction of the *bu-gaku* dance from Korea during the reign of Emperor Kimmei 540-571 A.D. a number of Korean artists were invited to Japan; later, in 612 A.D. Mimashi, a Korean artist came to Japan and brought beautiful costumes and wonderful masks of his own making, which are still in existence and preserved in the Horiuji near Nara. He became very friendly with Prince Shotoku, in Yamato Province, who adopted the *bu-gaku* dance, as introduced by this artist, for Buddhist religious performances, and encouraged mask-making in Japan.

It is said that Prince Shotoku, Tankai, Kobo *Daishi* and Kasuga all made masks, but there seems to be no reliable historical evidence to substantiate the claim that Prince Shotoku ever did so. Kasuga was a well known sculptor of the eighth century who came from Korea; he was renowned for his Buddhist images, and also carved many masks, chiefly representing Okina. There are a great many masks shown to day supposedly of his carving, but the majority of them are doubtless forgeries.

"A mask in Japan is not a theatrical adjunct; its employment is limited to the sphere of mimetic dances. The professional actor never wears a mask except for the purpose of figuring in the dances that often occupy the intervals of the drama. It is commonly believed in Japan that wooden masks were used at times as remote as the seventh century, and that the earliest of them represented the features of Uzume, the divine *dansense* whose spirited performances drew the Sun Goddess from her cave. But the oldest surving specimens date from the ninth, tenth and twelfth centuries."—(BRINKLEY)

In the tenth century there were several well known experts in mask-making; the three best known are Nikko, Yasha and Miroku. Masks by these artists are still in existence, but it is extremely difficult to find them, or to get a view of them when an owner is found, so religiously are they treasured.

The best and oldest specimens of masks, ranging from the ninth to the twelfth centuries are to be found in the temple on the sacred island of Itsukushima (Miyajima). There are a few in private collections, preserved in godowns and rarely seeing the light of day. The sculptors of that period gained considerable skill in portraying the human face exercised by unusual emotion, but they were far excelled in the later centuries, when the *Nō* dance became the fashion, and masks were used in every nobleman's residence and in every temple, whether Buddhist or Shinto.

It has been considered that the very height of the *Nō* dance performances was reached during the Ashikaga period, a time when there was much intercourse with China, and Chinese influence is marked in the performances.

In the thirteenth century many Buddhist priests were counted among the most successful sculptors who gained fame in this special art. Bunzo was one whose name has been handed down through his masks. Four artists, Echi Yoshifune, Hibi Munetada, Shakuzuru

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MARKS

WITH the introduction of the new system of marks [illegible] the old system of marks [illegible] the new system of marks [illegible] the old system of marks [illegible] the new system of marks [illegible] the old system of marks [illegible]

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(sometimes known as Ittosai or Yoshinari) and Ishikawa Riuyemon Shigemasa gained celebrity in the fourteenth century; the second for thin, wan faces; the third for warriors' faces, and the last mentioned for women's and children's faces.

In the fifteenth century were Sanko and Tokuwaka Tadamasa; the former a Buddhist priest; the latter specially skilled in affixing hair to the various masks in finishing. Fukurai Masatomo was a master in old men's faces; Horai Ujitoki an expert in women's faces. Soami Hisatsugu, who lived from the latter part of the fifteenth century into the beginning of the sixteenth, was also famous as a mask maker.

Masks were made in great numbers during the sixteenth and seventeenth centuries when the art rose to its greatest height, many types of faces being made, expressing various emotions, sometimes pleasurable, but more often otherwise, portrayals of ferocious and cruel passions predominating. There were some two hundred and fifty different types made.

Uwo Hyoye made demon masks and those depicting old men, and Harunaka Tadatsugu masks of young faces, in the sixteenth century. These about complete the list of those considered at the zenith of the profession, though there were many others who also ranked high and whose names have been handed down to posterity, especially the Deme family, who were very numerous and succeeded for several centuries in their chosen art. A few amateurs also gained considerable reputation in this art.

The old masks were cut from a solid piece of wood, sometimes with a movable lower jaw or chin and fashioned in such a manner that they would not tire the wearer. It was not only in the cutting, but also in the finishing, preparing the surface to receive the color, and the fine painting necessary to give the work life-like appearance, as well as the affixing of real hair, that the artist had to exercise great skill and ingenuity. The masks have all distinctive and well recognized names derived from the characters and expressions which they are intended to represent. They are as follows:—

Zio, meaning an old man with white hair; usually worn for the *Nō* dance; a favorite mask used on occasions known as *Takasago*.

Atsu Zio, representing a bad old man, the mask is called *Chōryō*; used in the *Nō* dance to depict an old man of bad temper.

Okina, the mask of a venerable old man, used in the *Nō* dance of *Okina*.

Shozio, a mask representing a mythological being living in the sea, supposedly a monkey with a red face and plenty of hair; used in the *Nō* dance of the same name. Tradition asserts that this character was derived from the Chinese, and that the animal was extremely addicted to *saké* drinking. This strange being is also credited with longevity, and the dance is performed on congratulatory occasions.

Doji, a mask to represent a boy used in the *Nō* dance called *Tenko*; also some others.

Yamauba, a mask representing an old woman with a fiendish countenance; derived from a Chinese tradition, the person represented supposed to be half human and half devil.

Hannya, representing the mask of a woman transformed into a devil, and used in the *Nō* dances of *Aoinouye* and

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DAIKOKU
AKUJO
KO-SHISHI

AKUJO BESHIMI
KITSUNE
KO-SHISHI

NAMANARI
SHISHIGUCHI
Ō-SHISHI

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KASSHIKI	KASSHIKI	TSURIMANAKO	SHISHIGUCHI	MASUKAMI	KAWAZU
SANKOJO	OKINA	AKUJO	AKUJO	HANNYA	HASHIHIME
KASSHIKI	KANTAN-OTOKO	OBESHIMI	AKUJO	SANKOJO	YAMAUBA

Dojoji, where women were supposed to be transformed into devils. *Hannya*, is a devil of Buddhist tradition.

Hanjio, the mask of an insane female, representing the tradition of a woman who had become insane through some unfortunate love affair.

Uba, mask of an old woman used in the set with *Zio*.

Zia, mask of a serpent.

Kurohige, the mask of a man with a long black beard, used in the *Nō* dances of *Kasuga*, *Ringin* and *Kukedo*.

Semimaru, a mask intended to represent blind *biwa* (a musical instrument) players.

Shunkwan, a mask representing a priest of that name, who attempted to overthrow the Taira family, but was detected in the conspiracy and sent, in captivity, to a distant island.

Kagekiyo, a mask representing a retainer who sought revenge upon the Minamoto clan for the overthrow of his clan, the Taira family.

Ikkaku Sennin, a mask derived from a Hindu legend, representing a hermit with a horn growing out of his head; according to the legend he defeated *Ringin*, god of rain, and held him in captivity whereby not a drop of rain fell on the earth. But a beautiful maiden, called Senda Fugin, succeeded in rescuing *Ringin* from his enemy, when a great down pour of rain followed.

Uzume, mask of a female who danced in front of the cave into which the Sun Goddess had retired.

The above are some of the most popular masks worn in *Nō* dances at the best places. There are many others worn at unimportant shrines, where performances of the *Okagura* are popular; but such masks are only vulgar interpretations, such as those of *Hiottoko* and *Okame*. Masks are also worn by *geisha*, but they are of an inferior grade and not to be compared with those used in the *Nō* dance.

There have been few mask carvers of note in modern times, the art almost passing away, but there seems at present some tendency to revive it, and one or two artists of ability are turning their attention to this phase of the art of Old Japan.

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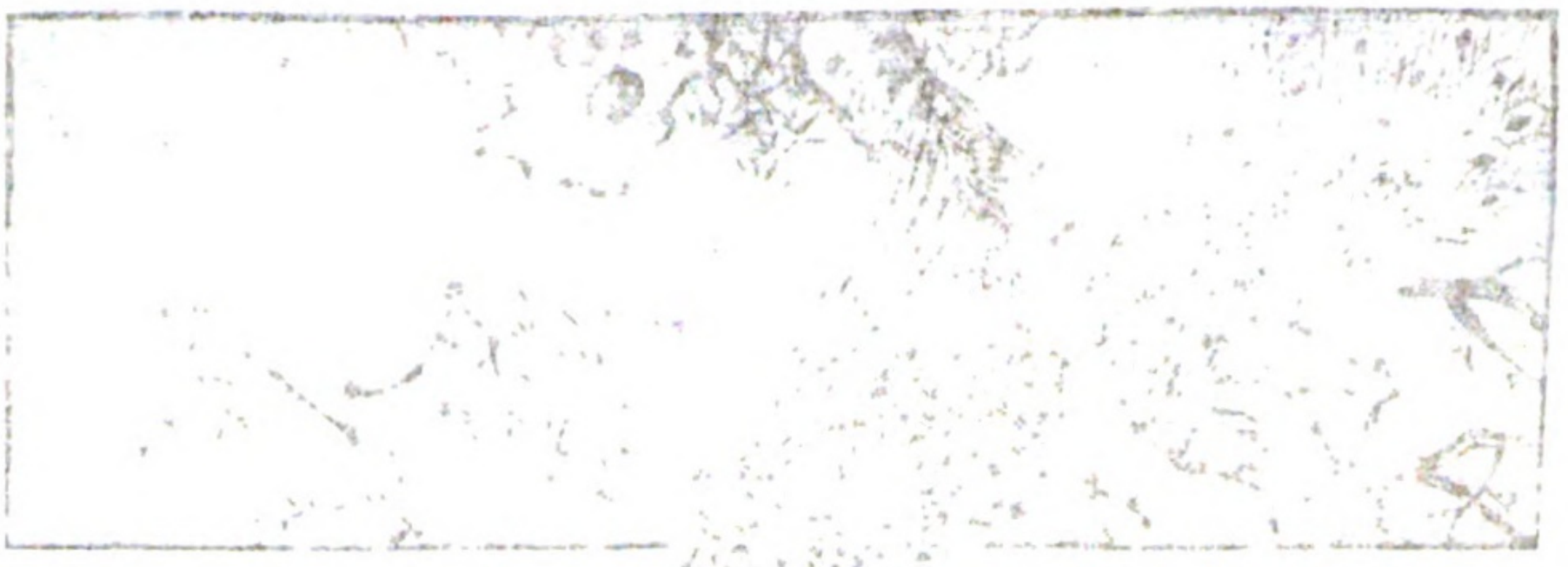

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VI.

BOLLEKA AND BOLLEKS

POTTERY AND POTTERS

IV

THE early wares of the neighboring provinces of Owari and Mino were quite similar and were called generally *Seto-mono.* In the former was the kiln of Kato Shirozaemon early thirteenth century previously mentioned, and there his direct descendants for three generations worked as potters; these are known as the four Seto masters.

Kato styled himself Toshiro, and his ware became popular as *Toshiro-yaki.* He made "dainty little tea-jars of close fine *pâte*, excellently manipulated. . . . His glazes were lustrus and free from discontinuities and irregularities. Their colors were black, amber brown, chocolate and yellowish grey. They were not monochromatic, but showed differences of tint, and sometimes marked varieties of color, as when chocolate brown passed into amber, or black was relieved by streaks and clouds of grey and dead-leaf red."

Other ware made by him is called *Shunkei-yaki*, he having adopted the name Shunkei, and this is regarded as his best.

Ki-Seto-yaki is the pottery made by Toshiro the second and *Kinka-zan-yaki* and *Hafu-gama-yaki* that of Toshiro the third and the fourth respectively.

Owari porcelain, which has developed an industry that annually amounts to some two hundred thousand dollars, was first made in the early nineteenth century, by Tamikichi, son of Kichizaemon, both famous potters. An admirable ware with blue under glaze decoration was the Owari porcelain produced up to the time of the Meiji era; since that time, the Owari potters have also used enamel and painted over glaze decoration, the latter done mostly in Tokyo, and usually pictorial, though various designs are employed. Another feature of Owari porcelain is *cloisonné* enameling, but it can not be recommended for any artistic value. Imitation Satsuma is also a product of these kilns.

All shapes and sizes of porcelain articles used in Western countries are made in Owari, and in or near Nagoya which is its capital, the porcelain industry affording its chief commerce. Among the most notable of present day potters are the Kawamotos and Katos.

Mino claims to have had kilns as early as the beginning of the tenth century, but not until the middle of the sixteenth did its real history as a pottery producing place begin, with the establishment of a kiln at Kujiri, by a descendant of Kato Shirozaemon, named Yosobei Kagemitzu. The ex-Emperor Goyozei gave this potter an order for ware and gave it the name of *Asahi-yaki*, or 'morning sun ware,' which was a rather heavy faience with a soft yellow glaze not unlike Korean pottery.

Porcelain was made in Mino about the beginning of the eighteenth century. Only blue and white ware was made at first; later egg-shell porcelain of extreme delicacy was made at Ichi-no-kura; and in 1878 enamel decorated pieces were produced. But the most surprising achievement of Mino potters is the white

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porcelain made at Tajima, modeled in high relief. So exquisite is its detail that "plum blossoms in which neither leaf, petal, nor pistil differs by a hair's breadth from the dimensions prescribed by nature," are to be seen, and "racemes of wistaria with every tendril and foliation copied unerringly" lend their grace and beauty to this fragile ware.

Not far from the village of Kutani, in the province of Kaga, is a hill called Dainichi, or 'The Sun,' and about the middle of the seventeenth century, porcelain stone was found to exist there. Prior to that time, only coarse pottery had been produced in that locality, and the lord of the province, Maeda Toshiaki was glad to encourage an improved ware; he therefore secured the services of two of the best potters, Goto and Tamura, from the village of Suizaka, and opened a kiln at Kutani, in which ware made of the Dainichi material was produced.

It was not a success, however, and amounted to nothing until some years later, after Goto had spent some time in Hizen learning the method of making the Arita porcelain, and returned to instruct Kutani potters in the art. Thereafter for nearly a hundred years, when for some unknown reason the work was apparently suspended for half a century, they potted distinct and characteristic wares that rank well to the front among Japanese porcelains, known under the general name of *Kutani-yaki*, but being of two different kinds, namely *Aoye* (green), *Akaye* (red); the ware belonging to this period is also known as *Ko*, or Old Kutani, but of the makers very little has been ascertained.

Very little blue under glaze decoration is found on Kutani ware. *Ao-Kutvni* is so-called from its predominating color of brilliant, full-toned green, though blue, yellow and purple were also employed and applied in various designs, conventional or nature sketches after the Kano school. It is most decorative, artistic and truly representative of Japanese taste.

The *Akaye*, or red Kutani is "a peculiary soft, subdued, opaque color varying from rich Indian red to russet brown." The decoration, in old red Kutani, may be floral, mythological, pictorial or conventional, or sometimes of the tiny figures of children, for which green, purple and yellow enamels were used. Little gold or silver was used except upon pieces of a solid red ground, which is of a delightful, soft tone, harmonizing beautifully with the dull unpolished metal, and enamel colors. Pieces of old Kutani are rare, and of few shapes; cups, bottles, incense burners and boxes being the most usual.

From the middle of the eighteenth century, for about thirty years the keramic industry of Kaga Province was confined to ware of the commonest kind, until a Hizen potter named Honda, who settled at Wakasugi (1779), opened a factory there, and began the manufacture of a porcelain, which was, however, very like Imari, and not until 1809 was the method of the beautiful old enameled Kutani ware revived by one Yoshida, who set up a kiln at Kutani, but later transferred it to a neighboring place. The ware he made is called *Yoshida-yaki*, but is as nearly like the old Kutani as he could make it.

About 1840 another method of decoration called *Akaji-kinga*, red and gold, was introduced which has since occupied the most conspicuous place in Kaga

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ware. It was made at Yoshida's factory by Iida, who had chanced to see among the treasures of a near by temple, a specimen of Chinese ware of the Yung-lo period having such decoration, which had, however, already been made in Japan some years before, by the famous Kyoto potter, Zengoro. But Iida's *Akaji-Kinga* differed from any previously decorated in the same style, in that it's designs were traced in gold only. Some time after Iida's death (1849), Zengoro's sons were invited to work at Kutani, and executed pieces much the same as those their father had been noted for.

During the 60's, or the transition from the Tokugawa period into the Meiji, little activity was shown in Kaga potteries. But in 1868 a kiln was opened by Abe Ome, who after many difficulties, finally succeeded in establishing a profitable industry, that has considerable dimentions, there now being thousands of artisans and hundreds of artists. The product, chiefly table service porcelain for export to Western countries, is the characteristic red-and-gold.

The art of the potter is said to have been practised in Kyoto as early as the ninth century, and its first exponent, it is claimed, was an Imperial prince; but the fame won by keramists in the old capital had its beginning only with the appearance of Nomura Seisuke, about the middle of the seventeenth century. He was not a professional potter, and followed the art for art's sake, and achieved such wonderful success, that his exquisite pieces have ever since been at once the pride and envy of other Japanese potters, who have frankly imitated but never equalled the ware potted by him.

He is known by one or two other names, but that he chose for use on his pottery, and by which he is generally spoken of, is Ninsei. This enthusiastic amateur, after working for some time, learned the secret of enameling on porcelaine, which had reached Kyoto (1655) through a former worker at the Hizen kilns; he at once began the use of enamel decoration on faience, being the first to do so, and imparted his knowledge to many pnpils and fellow artists.

Ninsei worked at various places in or near Kyoto; at Omuro, Awata, Iwakura and Mizoro. "He was the first," says Capt. Brinkley, "to shake himself entirely free from alien influences, whether Chinese or Korean, and to adopt the 'natural style' now universally regarded as representative of Japan." He produced faience of smooth, hard biscuit, having ivory colored or grey glaze with a crackle of exquisite fineness and regularity, almost circular in form; sometimes charming monochromes with designs in enamels, gold or silver.

A very high value is placed upon Ninsei faience, and it is now very rarely found in the market; but it is easy to find specimens of modern Kyoto pottery marked with Ninsei's name, for forged imitations of his ware have been produced in great numbers.

Not long after Ninsei's time a potter called Kenzan did excellent work at the Awata factory, and his bold and vigorous style of decoration in quick sketchy designs won for him quite a reputation; very similar pieces were produced by his son, and grandson, the same name being signed by all of them. Other names prominent among those which made the fame of Kyoto ware are

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Dohachi, Mokubei, Kinkozan, Bunzo, Bizan, Tanzan, Taizan, and Zengoro, representing worthy and celebrated potters, in several cases generations of them.

"The faience of Kyoto offers a large variety of *pâtes*, from the hard, open-grained, reddish grey found in some of Ninsei's and Kengan's pieces, to the close, white and comparatively soft *pâte* of Kinkozan and Iwakura. The same may be said of the glaze, though in a lesser degree. Not only does its crackle vary in size and destinctness, but its color passes from the cold grey of the representative old *Awata-yaki*, through the soft, glossy cream-white of Taizan, and the warm, yellowish ivory tint of Iwakura, to the peculiar pinkish grey of Ninsei and the Kyomizu school." (Brinkley).

Ware made in a district of Kyoto through which passes the two streets Gojo-zaka and Kyomizu-zaka, now the centre of Kyoto's keramic industry, is known by the general name of *Kyomizu-yaki*. The Kyomizu factory came into existence shortly after Ninsei's time. Its founder is known by the name of Ebisei; two of his pupils, Eisen and Rokubei, did much to improve Kyomizu ware and establish its reputation. Eisen was also the first Kyoto potter to make porcelain (1765), and of his pupils in this branch of work, the well known Rokubei, undertook and accomplished remarkable imitations of Cochin China ware. Mokubei died in 1833, the successor in his work being his daughter, who also attained to distinction as a potter.

Another woman potter of Kyoto whose name is well known was Otagaki Rengetsu. Her ware, called *Rengetsu-yaki*, of thin unglazed biscuit, with modeled decoration, was fired by Taizan and Rokubei. She lived until 1876.

Seifu Yohei, one of Japan's greatest living potters, is the third of that name, both his father and grandfather having done admirable work in the manufacture of porcelain, in which the present Seifu has achieved especial success.

There are many other names belonging to the list of celebrated Kyoto potters, both past and present, but those mentioned are first and foremost.

The keramic industry of Kyoto became an important factor in both its domestic and foreign trade, though the quality of the kind exported is by no means representative of the best workers.

It may be interesting to note, that artisans employed at the potters' wheel must have considerable natural talent and well trained skill in the manipulation of the paste; they receive the highest wage paid for any work in a pottery, which is thirty or forty cents for a day of eight to ten hours' labor. Those who do the firing, which is very difficult work, receive twenty-five cents per day, and other workmen engaged to do sundry things attending the work are paid seventeen cents for a day's labor. About one fourth of the total number of laborers, some thirty thousand, are women. The present keramic industry of Japan is carried on in about six thousand factories, most of which are small and conducted by individuals, or the members of a family, only a very few large business companies, such as is found in Nagoya, existing. The export of pottery and porcelain wares in 1910 amounted to nearly three million dollars, which represented approximately half of the entire output.

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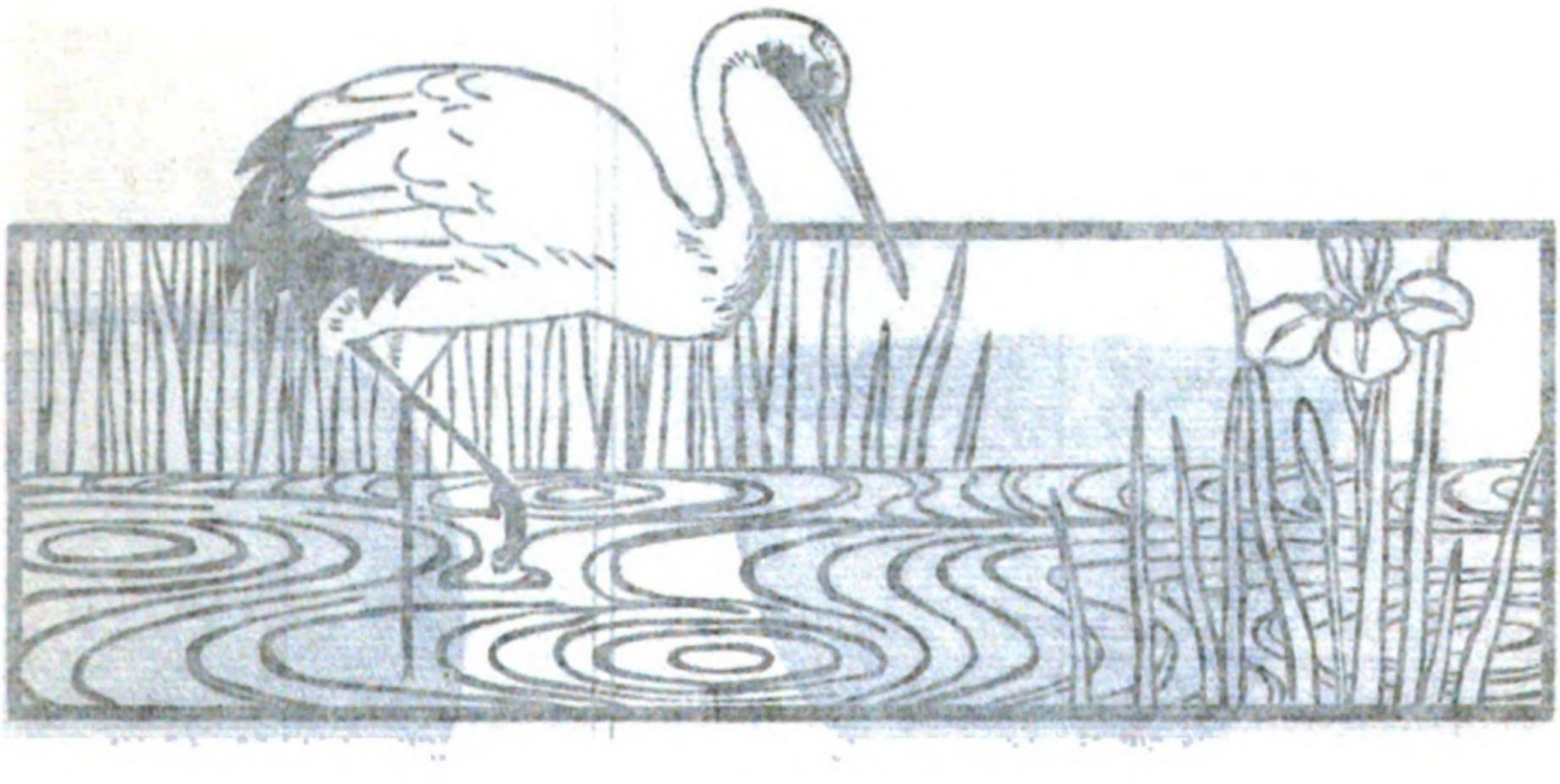
"It may now be said, says Capt. Brinkley, 'that the technique of nearly all of the best Japanese lacquers is to copy Chinese classic models.' To a limitation by reverting to some one of is not only another classic, but the perennial superiority of Chinese lacquers, but also a reflection of the eclectic genius of Japanese art. All this produces of this new effort are products proper. It is not impossible that beautiful Japanese specialty. The Kyoto potteries still the classic ideal in the old ones. But the Arita potters depart to a new which distinguishes the pieces are "seven kilns and wholly or in part, to the memory, that of Mikazawa Shozan, of Ono; that of Seifu Yohei of Kyoto; those of Takemoto Hayato and Kazumoto of Tokyo; that of Inagaki Rangetsu of Hirado; that of Shiba of Yasuhiro of Kaga and that of Kato Masaki of Seto."



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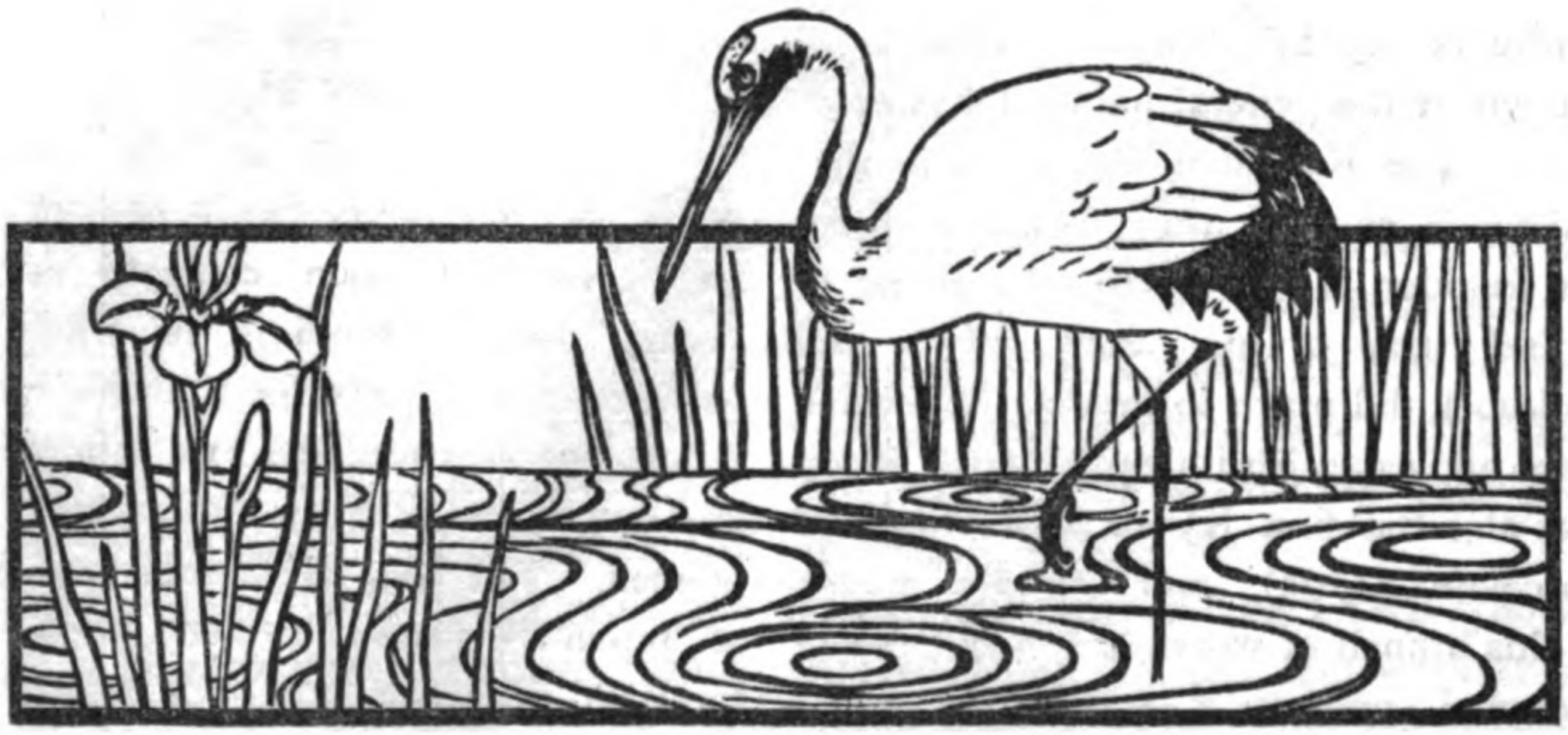
"It may now be said, says Capt. Brinkley, "that the tendency of many of the best Japanese keramists is to copy Chinese *chefs d'œuvre*. To find them thus renewing their keramic reputation by reverting to Chinese models, is not only another tribute to the perennial supremacy of Chinese porcelains, but also a fresh illustration of the eclectic genius of Japanese art. All the products of this new effort are porcelains proper. It is not intended to suggest that beautiful faience has ceased to be a Japanese speciality. The Kyoto potters still tread successfully in the old grooves. But the question here is of a novel departure which distinguishes the present era. Seven kilns are devoted, wholly or in part, to the new wares; namely, that of Miyagawa Shozan, of Ota; that of Seifu Yohei of Kyoto; those of Takemoto Hayata and Kato Tomotaro of Tokyo; that of Higuchi Harugane of Hirado; that of Shida of Yasukyo of Kaga and that of Kato Masukichi of Seto."

(*Finis*)



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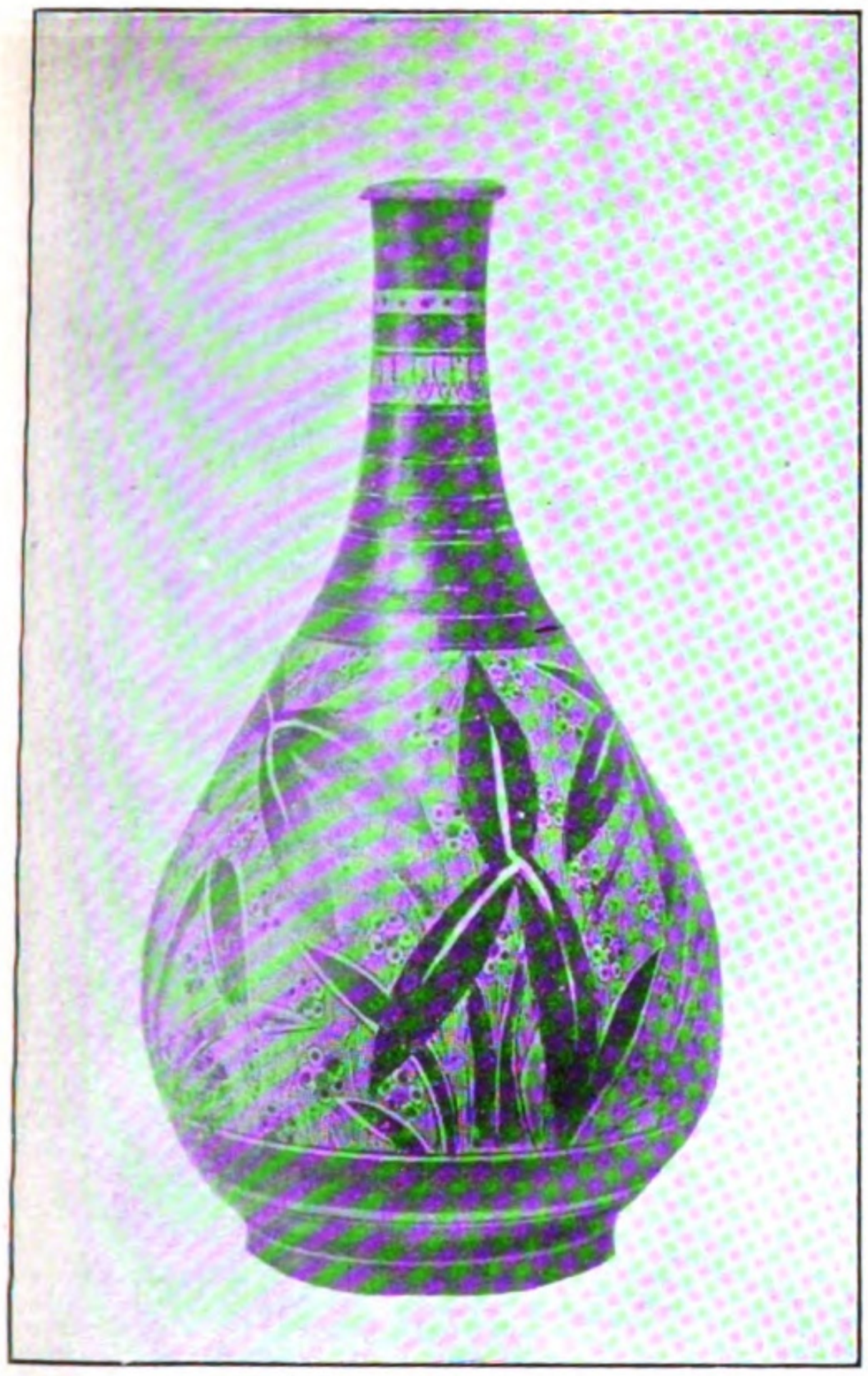

AKAYE KUTANI JUG

KINRANDE KUTANI VASE

VASE, BY SEIFU

TEA CUP, BY NINSEI

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MAKING LACQUER

LACQUERING TRAYS

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ON JAPANESE LACQUER

By KISABURO MIYAMA, Kogakuhakushi

JAPANESE lacquer or *urushi* is a milky juice exuding from the trunk of the lacquer-tree or *urushihase* (Rhus vernicifera, D. C.) and is very widely employed in the manufacture of lacquered wares in Japan. The milky juice called raw lacquer or *ki-urushi*, loses its moisture on exposure to the sunlight or on warming, and becomes a brown oily liquid.

For practical purposes the moisture of the raw lacquer is expelled and oils, coloring matter etc. are added; the lacquer thus obtained is called finished lacquer or *seishiurushi*.

The raw lacquer consists mainly of a brown liquid, gum arabic, enzymic nitrogenous matter and moisture. The brown liquid, the predominant and most important constituent of the lacquer, was named *urushic acid* by O. Korschelt and H. Yoshida who investigated the subject some twenty years ago. According to these investigations, the brown liquid is a monobasic acid of the formula $C_{14}H_{18}O_2$, and is oxydised to oxyurushic acid $C_{14}H_{18}O_3$ on drying. However, the series to which this acid belongs has not yet been determined, and furthermore its behavior is different from that of acids. As a matter of fact, characters common to organic acids are not found in it, and so it can not be proved to be an acid.

The raw lacquer consists of moisture, urushiol, gum arabic, nitrogenous matter and some added oils. The specimens of raw lacquer found in commerce vary to a considerable extent, their quality depending mainly on the locality and the period in which they are collected.

Sakari-urushi which is collected during the heat of summer is of the best quality and when freed from moisture, it contains urushiol 94.5 per cent.

Among the constituents of the lacquer, the most important is urushiol, and the more of this contained, the better is its quality. Gum arabic is of no value, and the more of this there is, the more inferior the quality. The nitrogenous matter is a constituent necessary for the drying of the lacquer, which, without it is impossible. It differs from albumen in its composition, and consists mainly of an oxydation enzyme.

The lacquer spread in a thin layer dries rapidly in a damp atmosphere and hardens to a lustrous coating which is extremely stable and resistant to various solvents and chemicals.

For the drying of lacquer, the presence of moisture and a temperature between 10°—30° C., are necessary; for this reason, the lacquer dries more slowly in a dry season than in a wet season; and in the winter than in the summer.

The drying of the lacquer is much retarded by warming to a temperature above 50° C., and its drying quality is entirely suspended by keeping it at a temperature of 70°—80° C.; in this respect, the drying of lacquer differs from that of drying oils.

Drying at a high temperature, however, by no means requires the presence of moisture or enzymic nitrogenous matter.

In a steam-oven or an air-oven with a temperature above 100° C., the lacquer dries within 4–5 hours, and the higher the temperature is, the more rapidly it dries. For instance, at 150° C. it dries within thirty minutes, and at 180° C. within ten minutes. Lacquer which has lost the drying quality, or even urushiol which does not dry by itself, dries readily at a temperature above 100° C.

When the lacquer dries, its weight is more or less increased by the absorption of oxygen. However, the increase of weight during the period in which the lacquer is hardening to a solid film is not considerable; but the increase continues at least for thrre months and becomes a considerable amount.

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ON JAPANESE LACQUER

BY KOICHIRO MIYAJIMA, Kyoto, Japan.

JAPANESE lacquer or urushi is a thick liquid which comes from the sap of the tree *Rhus vernicifera*. The tree grows to the height of about 40 feet, and is found in many parts of Japan, but the best quality comes from the province of Yamato. The tree is cultivated in plantations, and begins to yield sap when it is about six years old. The sap is collected by making incisions in the bark, and the most important is undoubtedly that which comes from the province of Yamato. The tree is cultivated in plantations, and begins to yield sap when it is about six years old. The sap is collected by making incisions in the bark, and the most important is undoubtedly that which comes from the province of Yamato.

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The raw lacquer spread in a thin layer inside a beaker was dried in a desiccator over night and the lacquer thus freed from moisture was weighed; next, it was dried (*hardened*) in a damp cupboard for two days and after drying in a desiccator over night, was weighed again.

The same operation was repeated several times and the increase of weight was observed.

The lacquer completely hardens in the first six hours, but the absorption of oxygen is rather considerable after the lacquer has hardened to a solid film.

The lacquer free from moisture, and a lacquer-coating obtained by drying for one hundred and forty hours at a high temperature were analyzed with the following result:

	C	H	O	Ash
Lacquer	75.35	9.22	15.00	0.43
Lacquer-coating	66.61	7.19	25.72	0.48
Lacquer + 7.07 % Oxygen (*calculated*)	70.36	8.61	20.63	0.40

The composition of the lacquer-coating differs very much from the figures calculated, and it is seen that, in drying at a high temperature, not only the absorption of oxygen, but also a partial decomposition of the lacquer takes place. In this respect, drying at a high temperature differs from drying at ordinary temperature.

Notwithstanding urushiol, the principal constituent of the lacquer, can not be dried in the absence of enzymic nitrogenous matter, it is easily dried by means of maganese peroxide, barium peroxide, magnesium peroxide, litharge, manganese hydroxide, potassium bichromate or manganese resinate.

Therefore, these salts serve as driers for the lacquer, but they can not be used for transparent lacquers, nor for colored lacquers other than the black, because the lacquers are rapidly blackened by them.

The drying of the lacquer is very much injured by acids and alkalies, and some metallic salts such as sodium chloride and ferrous sulphate.

Lacquer is blackened by contact with metallic powders such as iron, zinc, lead, copper etc. but not by tin, silver, aluminium, gold and platinum. Most of the white pigments, such as zinc oxide, zinc sulphide, calcium carbonate, calcium sulphate, white lead etc. turn black when they are mixed with the lacquer.

Most of the organic lakes, also, are entirely changed by contact with the lacquer.

For this reason, pigments for the lacquer are very much limited.

The value of lacquer is dependent upon the durability, the transparency, the coior, the lustre and the smoothness of the lacquer-coating, and upon the viscosity and the drying time of the lacquer.

The chemical analysis of the lacquer generally employed is as follows:

About 1 gram of the lacquer is dissolved in 30 c.c. of absolute alcohol, filtered through a tarred filter and well washed with absolute alcohol. From the filtrate and washings, the alcohol-soluble matter (a mixture of urushiol and oils) is determined after evaporating the alcohol. Next, the residue on the filter is washed repeatedly with boiling water; and from the washings and the insoluble residue, the water-soluble matter (gum arabic) and the nitrogenous matter are respectively determined. The difference between the weight of the sample and the sum of the alcohol-soluble, the water-soluble, and the nitrogenous matter is taken as moisture.

The constituents of raw lacquer to be estimated are moisture, urushiol, gum arabic, nitrogenous matter and some added oils; and those of the finished lacquer are, in addition to the above, coloring matter, drier, and some other added substances.

Urushiol, the principal constituent of Japanese lacquer, does not dry by itself at ordinary temperature, but can be dried with ease at a temperature above 96° C.

In the same way, lacquer that has been heated to a temperature above 70° C. and has entirely lost its drying quality can be easily dried at a high temperature.

In this method of drying the higher the temperature is, the more rapidly does the drying take place; for instance, a thin layer of urushiol, or lacquer, hardens within 5 hours at 100° C, within 30

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minutes at 150° C, and within 10 minutes at 180° C.

The drying at a high temperature does not require presence of the enzymic nitrogenous matter in the lacquer, and gives a transparent coating which is quite hard and resistant to chemical and mechanical action; in these respects it is distinguished from that dried at an ordinary temperature. During the drying, oxygen is absorbed from the atmosphere at the same time a partial decomposition takes place.

This method of drying has its application in lacquering metal-work, glass, porcelain, earthenware, canvas, papier-maché etc.; because the drying is effected in a short time, and the coating thus obtained is much more durable than the same obtained by the ordinary method.

For practical purposes, it is better to thin the lacquer with turpentine oil or other solvent in order to fascilitate the lacquering and lessen the drying-time of the lacquer.

Since the lacquer-coating turns brown at a high temperature, lacquers of a light color should be dried at 120°-150° C.; and even those of a deep color must not be heated above 180° C.

Most pigments are blackened by lacquer; therefore, the varieties of colored lacquers are very limited. The pigments for the lacquer to be dried at a high temperature are as follows:

White pigment: Barium sulphate, and bismuth oxychloride. These two are used for white lacquer; when the lacquer is dried at a high temperature barium sulphate is preferable, but when it is dried at an ordinary temperature bismuth oxychloride is better. Since the lacquer is originally of a brown color the white lacquer is not pure-white but rather greyish or yellowish. Many white pigments such as zinc oxide, zinc sulphide, calcium carbonate, barium carbonate, calcium sulphate, lead white etc. turn brown to black and no white lacquer can be obtained with them.

Red pigments: Vermillion and red oxide of iron. These two are used for red lacquer.

Blue pigment: Prussian blue.

Yellow pigments: Cadmium sulphide, lead chromate, and orpiment.

Green pigment: Chromiun oxide.

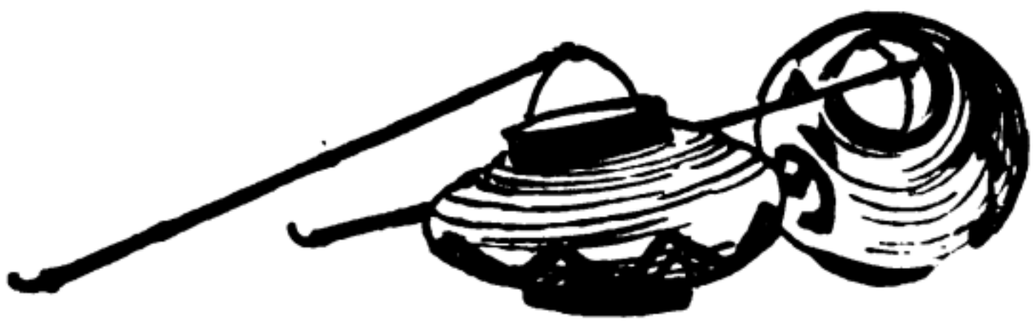
Black pigment: Lamp black. This is one of the pigments for black lacquer but does not give a brilliant color; therefore it is better to prepare the black lacquer by adding iron powder or some compound of iron to the lacquer.

Various mixed colors are obtained by mixing some of the above-mentioned pigments.

Almost all pigments other than the above mentioned are blackened by contact with lacquer or suspend its drying quality.

Several organic lakes can be used for colored lacquers, that is to say, Indian yellow-, thioflavin-, and auramine-lake for a yellow lacquer; fuchsine-, rhodamine-, and chloranisidin-lake for a red; diamond skyblue-, and nileblue-lake for a blue; acid green-, diamond green-, brilliant milling-green, vert-methyl-lake etc., for a green; methylviolet-, and magenta-lake for a violet; phloxine-lake for a pink.

These lakes, however, are decomposed more or less on heating and fail to give proper colors when dried at a high temperature.



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Around the Hibachi

ARCHERY IN THE OLDEN TIME

IN old Japan archery was regarded as one of the most indispensible attainments of a *samurai*, coming next in importance to the art of swordsmanship and dexterity with the spear or lance. Under the impetus of this prevailing sentiment there arose many a man far famed for his skill with the bow and arrow. Among these none more deserved the distinction he was accorded than Yoshida Kimbei, a member of the Kanazawa clan under *Daimyo* Mayeda. This was during the Tokugawa period, the golden age of Japanese archery.

In the neighborhood of the house of Yoshida an old badger had taken up its abode; and as it frequently committed depredation on the people of the place they were in terror of it and greatly wished its destruction. Everybody set traps to catch the obnoxious animal, but it skilfully evaded all attempts at capture or interference. Dogs were tried, yet even they proved futile. Yoshida thought he might as well try a hand at it, so one day while sitting at his window he spied the badger running along by the fence, when he seized his bow and let fly an arrow at a venture. Though convinced that he had hit his mark he could find no trace of the creature. From that time, however, the neighbors ceased to be troubled by mischief wrought by the animal; they were content to be relieved without caring much as to the destiny of the beast.

Some twenty days afterwards one of the villagers came to the house of Yoshida with an arrow which he said he had found in the body of a dead badger lying on the slope of the hill in the neighborhood; and as he had found the name of the famous archer on the weapon, he had brought it to him. At this Yoshida only smiled, never admitting that he had fired the fatal shot; but the villagers believed that it had flown from a string no less sure than his, and were filled with admiration for his modesty, as well as being grateful to him as a benefactor for having relieved them of a public nuisance.

A story is told of one of the ancestors of Yoshida, who was even still more renowned for his skill with the bow. When this man, Yoshida Chuemon, was in the suite of Prince Mayeda, of Kanazawa, the party stopped at a certain inn on their way back from Yedo. During the night there proceeded from a thicket

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behind the inn a weird noise that filled the company with misgivings, and banished all sleep. Prince Mayeda had Yoshida Chuemon summoned and ordered him to shoot directly whence the strange sound issued. Yoshida took his bow and aimed his arrow into the black night towards the sound. The noise ceased immediately and was heard no more. Next morning the people made anxious and careful investigation, when to their amazement they found the arrow lodged between two bamboo trees that had been creaking in the wind and were doubtless the cause of the inexplicable sound.

Another member of the family, Yoshida Sadayu, was famous for his extraordinary skill with the small bow. Once when one of his fellow warriors had made a new suit of armor and proudly asked Yoshida to test it, the old archer told him to suspend it from the ceiling of the veranda and he would try. Taking a sharply pointed arrow, he let fly, but the shaft failed to pierce the armor. Okada, the owner of the armor, was delighted and went about boasting of its fine quality; so excellent was it that even the famous Yoshida Sadayu could not puncture it. Yoshida, hearing of this, resolved to humble the too proud Okada, and the next time they met, he proposed that he should be given another trial at the armor. Okada readily consented; he wondered that this time the archer selected a blun arrow, which, when dispatched, penetrated even the most nearly invulnerable part of the armor, to the great astonishment of Okada. Perplexed at this unexpected turn of affairs, he asked Yoshida to explain, when the latter replied:

"The first time I tried at your request, and I purposely shot an arrow that would not penetrate armor, for I thought it would be greatly to your advantage in battle to feel that your armor was impenetrable, and so it is, to most archers; but when I heard that you were boasting everywhere, to the undervaluation of my skill, that I was unable to put a shaft through your armor, I felt it my duty to show you the difference and thereby sustain my reputation."

Okada was so deeply impressed, as well as humiliated, by this unusual manner of self-defence that he had the armor hung up as an heirloom, with a card attached to the unmended hole, to the effect that the hole was made by a shaft from the bow of the famous Yoshida Sadayu, the treasure passing down from family to family of the Okada house for many generations.

STRONGER THAN WINE

Among the many famous retainers of Prince Kuroda, the great *daimyo* of Chikuzen, was a warrior named Bori Tahei, who was as noted for his power over the wine cup as for his dexterity with the sword. One day this *samurai* was entrusted by his master with an important message to the mansion of Fukushima Masanori, the *Daimyo* of Aki; and as on occasion the intemperance of Tahei knew no bounds, he was cautioned by his master not to indulge in *saké* until the commission had been fulfilled. Promising faithfully to avoid his favorite beverage Tahei set off upon his errand.

The *Daimyo* of Aki was one of the most illustrious of his clan, and moreover was a noted and valiant lieutenant of the great Hideyoshi; but like Bori

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don't know how much it is for me to ask! I am so sorry, but I am compelled to do it. Will you kindly tell me if you can spare me the money?"

"Why, certainly," answered Mr. Harris, with a laugh. "Here, Yamato, how much do you want?"

"Fifty dollars, sir," answered the gardener, with a low bow.

"Fifty dollars!" exclaimed Mr. Harris, in surprise. "Why, I thought you said you only owed forty!"

"Yes, sir," answered Yamato, "but I have had to borrow ten dollars from my friend Kato, and I must pay him back."

"Well, I declare!" said Mr. Harris, laughing heartily. "I never knew a Japanese who did not pay his debts. Here is your money, and I am glad to see that you are honest."

Yamato bowed low, and thanked his employer for his kindness. His face was wreathed in smiles as he left the room, and Mr. Harris turned to his wife, saying:

"Well, I declare!

Tahei, he had too often a fatal fondness for the spirit that steals brains. When Tahei arrived at the castle of Fukushima the New Year festivities were going on, and the messenger from the Prince of Kuroda was ushered into the midst of a gay party, the host at which had already taken more *saké* than was good for him. After the message had been duly delivered, Tahei was invited to take part in the festivities. Himself visibly affected by frequent draughts of the national beverage, Fukushima passed the cup to Tahei, saying: "As it is the New Year you will drink with me our mutual health," at the same time ordering the attendant to produce a *saké* cup of enormous capacity, certainly large enough to contain a pint.

Under ordinary circumstances nothing could have pleased Tahei better than to have accepted this opportunity for a favorite indulgence, but remembering the strict injunctions of his master, he reluctantly declined to do more than taste the tempting liquid. This did not satisfy his host, however, who insisted on the newly arrived guest draining the enormous cup. Tahei refused but Fukushima persisted, complaining that it was unworthy of a *samurai* not to drink with a fellow member of the order. As Tahei remained firm, his host seemed to regard his attitude as merely obstinate and became somewhat incensed, saying that such persistent refusal could indicate nothing but want of respect for the occasion. Bori was at his wit's end to find a way of escape from a charge that cut him so keenly, so glancing up at the wall before him he said:

"As you kindly honor me with a cup of *saké*, I feel it in some degree rude of me to persist in declining it, but you don't know how hard it is for me to drink of that to which I am so averse; and I can consent only on the condition that you will reward me in some adequate manner. Will you give me whatever I may ask?"

Fukushima thinking that a man who hated *saké* so much must easily be made drunk, thought it would be all right to acquiesce in the proposal of Tahei provided the latter would be willing to take a sufficient quantity of the intoxicating beverage. So he said: "Yes, if you empty the cup before you, you may have anything in my power to give."

"Very well", said Bori, draining off the enormous cup at a draught, "I want the lance suspended on the wall there!" Now the weapon, which was something like a huge sword, was no other than the renowned *Nippon-go*, a weapon of superb workmanship that had been presented to Fukushima by his master Hideyoshi, in recognition of many a famous exploit on the field of battle. It was, therefore, the most highly prized treasure of the Fukushima family. Much as he was under the influenee of *saké*, the host appeared to realize the magnitude of the request, and for a moment hesitated; but not willing to go back on his promise and believing that such a teetotaler as Bori would prove unequal to bearing up under the *saké*, he pretended to agree, while the surrounding guests gazed in astonishment at the man who could get away with a pint of *saké* at a gulp. Fukushima, now puzzled as to how he might avoid parting with his precious weapon, proposed that before passing it over to Bori, the latter should have one more draught from the big bowl; and to his astonishment, Bori, whose thirst

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for *saké* had now only begun to rise to natural proportions, agreeably consented. As he quaffed off another bowl without being apparently any the worse for it, the hope of saving the sword began to seem doubtful. As a last resort Fukushima proposed the third bowl of *saké*, but as he saw the delight on Bori's face while the page poured out the *saké* and filled the bowl to the brim, his heart fell within him and he began to sober, saying, "That sword was given me by my illustrious master, Hideyoshi, and it is impossible for me to part with it; but I will grant any other request that you wish!" Whereupon Bori emptied the bowl with the same nonchalance as before, and rising to his feet, exclaimed: "No *samurai* has ever broken his promise," at the same time seizing the sword and, with informal leave, departing from the company, apparently nothing worse for the *saké*.

Fukushima, however, could not but believe that in time Bori would succumb to the effects of the intoxicant, and though mystified by the extraordinary capacity for drink evinced by the retainer of Kuroda, he despatched a retainer after him to seize the sword as soon as Bori had arrived at the point of prostration. The retainer secretly followed on, hour after hour, until at last Bori disappeared within the gate of the Prince of Kuroda, showing no signs of intoxication.

When the messenger returned to Fukushima with the disappointing news of his fruitless efforts, the Lord of Aki was in deep distress. He must at once set about informing his master, Hideyoshi, as to what had happened the precious sword and how it all came about. Filled with apprehension he approached the great warrior; but the latter, who had heard of the episode already, only laughed, remarking that Bori was a *samurai* of acknowledged prowess and valor, and doubtless would do nothing to bring discredit on the famous weapon.

On the other hand neither did Prince Kuroda reprimand Bori Tahei for his conduct, but praised him in that he narrowly escaped disgracing himself and his master under very trying and difficult circumstances, and ordered him to keep the sword as a family treasure. Subsequently when the great *Taiko* invaded Korea, Bori Tahei, the man who was stronger than wine, proved equally valiant in war, performing many great exploits with the celebrated weapon. The sword was afterwards presented to the Marquis Kuroda by the descendants of Bori, and is still preserved among the many famous treasures of that noblemen.

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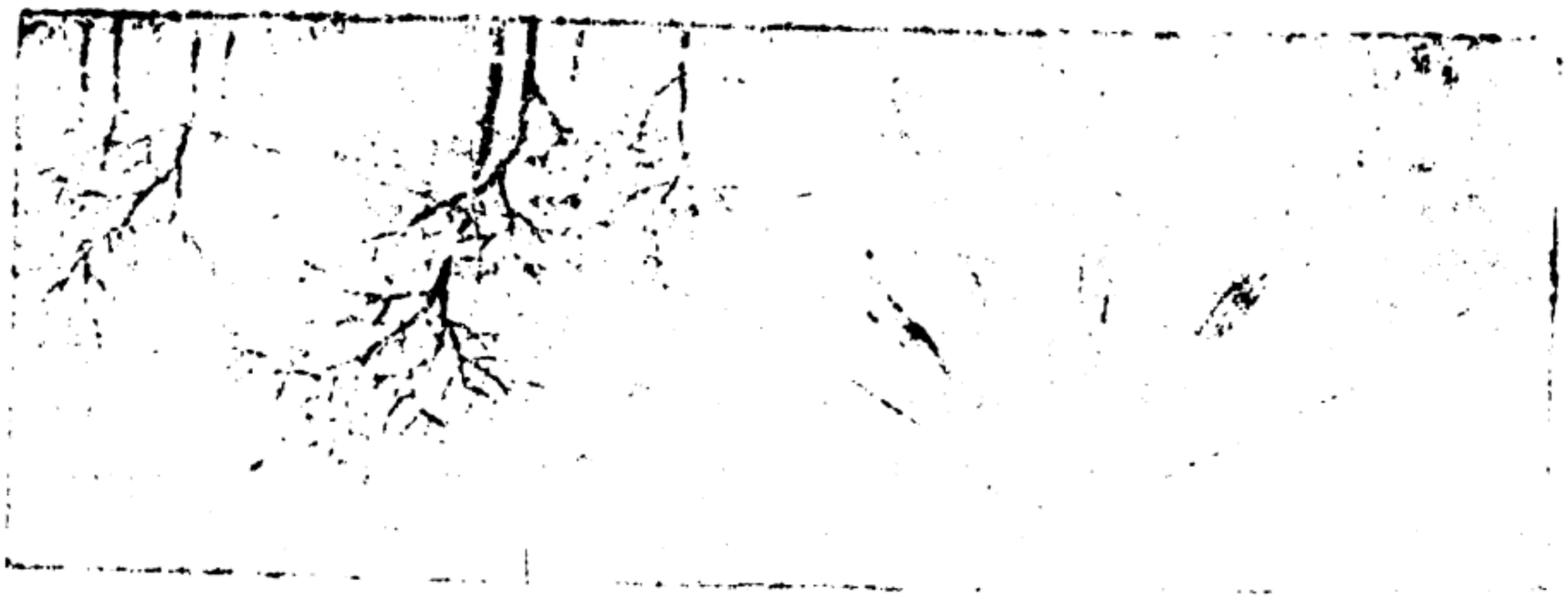

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we did at Geneva in 1864 and 1868. The Treaty of Paris of 1856 was signed by Austria, France, Prussia, Russia, Sardinia, and Turkey, and declared that Great Britain, Austria, Prussia, Russia, Sardinia, and Turkey were bound to respect the independence and the integrity of the Ottoman Empire. This engagement was entered into by the Great Powers because they were convinced that the maintenance of the Ottoman Empire was necessary to the preservation of the balance of power in the East. This balance of power is destroyed if any one of the Great Powers obtains a preponderating influence in the Ottoman Empire. The Treaty of Paris of 1856 was signed by Austria, France, Prussia, Russia, Sardinia, and Turkey, and declared that Great Britain, Austria, Prussia, Russia, Sardinia, and Turkey were bound to respect the independence and the integrity of the Ottoman Empire. This engagement was entered into by the Great Powers because they were convinced that the maintenance of the Ottoman Empire was necessary to the preservation of the balance of power in the East. This

In consequence of this Treaty the Sultan on the 18th February, 1856, published a firman, in which he announced his intention to introduce reforms into the Ottoman Empire, and invited the Powers to be present at the deliberations of a Congress which was to assemble at Paris for the purpose of considering the proposals to be submitted to it. The Congress assembled at Paris on the 25th February, 1856, and concluded its labours on the 16th April following. The Plenipotentiaries who signed the Treaty of Paris on behalf of the Sultan were Mehemed Djemil Bey, Ali Pasha, and Fuad Effendi. The Plenipotentiaries who signed the Treaty of Paris on behalf of the Sultan were Mehemed Djemil Bey, Ali Pasha, and Fuad Effendi. The

FROM THE JAPANESE PRESS

In most respects the Japanese Press is published under conditions similar to those which exist in the Colonies or in England. Two fundamental principles are involved in the publication of a newspaper, whether it be published for the purpose of giving information or of expressing opinions. The first principle is that every man has a right to express his opinions on the management of public affairs, and to criticise the acts of the Government, provided he does not violate the laws of decency or attack the character of private individuals. The second principle is that every man has a right to obtain information on all matters of public interest, and to publish the same, provided he does not violate the laws of decency or attack the character of private individuals. The second principle is that every man has a right to obtain information on all matters of public interest, and to publish the same, provided he does not violate the laws of decency or attack the character of private individuals. Two fundamental principles are involved in the publication of a newspaper, whether it be published for the purpose of giving information or of expressing opinions. The first principle is that every man has a right to express his opinions on the management of public affairs, and to criticise the acts of the Government

FROM THE JAPANESE PRESS

CORONATION DAY IN TOKYO

IT need scarcely be said that all the principal Japanese papers published congratulatory articles on the morning of the June 22nd in connexion with the coronation of King George V. Our contemporaries allude to the event in warm terms, as perhaps might have been expected, but special interest attaches to their utterances about the alliance. Two journals, the *Jiji* and the *Yorodzu*, publish articles in the English language and from them we take the following extracts :—

In congratulating our Allies on the felicitous occasion, the *Jiji Shimpo* cannot help being filled with boundless joy to see the Anglo-Japanese Alliance increase in its solidity with every addition of a year. For this journal was the very first to call for the formation of an Anglo-Japanese Alliance soon after the China-Japan war, when it saw that in view of the international situation, the alliance was necessary for the maintenance of peace in the Far East. This journal held that view because it believed it urgent for this country, on its entry into the sphere of world politics, to join hands with the great world Power, which felt community of interests with us in the Far East, and to thus meet all emergencies for the preservation of peace. Since then the trend of affairs was such as to compel a *rapprochement* between Great Britain and Japan until we saw the formation of the Alliance, which laid a foundation for the guarantee of Far Eastern peace that had often stood on the brink of derangement owing to the helplessness of China and as the result of inter-Power rivalry. Unfortunately war broke out with Russia subsequently; but it was the Anglo-Japanese Alliance which helped to localize hostilities and accelerate their termination. On its being found out afterwards that the Alliance lacked in comprehensiveness its scope was extended, turning it into a regular offensive and defensive alliance. This had the effect of perfecting the guarantee for the peace of the Far East. As it is, the Alliance, as long as it exists and remains effective, will so long prevent the disturbance of the peace of the Far East and continue to contribute powerfully toward the maintenance of world peace. We are always heart and soul for the preservation of the Alliance, and make it our point even at the risk of being called over-sensitive to leave nothing unturned which in the least might stand in its way. This is because we are most fervently for the permanency of the peace of the world. The agreements and conventions which this country has since entered into with Russia, France and America have all for their central principle the spirit of the Anglo-Japanese Alliance, which is also the guiding spirit of our foreign policy and we aim at developing its efficacy.

The *Yorodzu Chōhō* says :—

What is especially desired is that the King's influence may be directed toward the continuation of the Anglo-Japanese Alliance, which is to expire five years hence. This alliance has not

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only proved an advantage to the two nations in many respects, but also it has been a chief factor for the promotion of the world's peace. Being the son of a father whose name was a synonym for "peace-maker," we hope that King George will make it one of his life-long works to bring peace and glory over mankind on earth.

All the other Tokyo journals allude to the Alliance as a great instrument for preserving the peace of the East and of the world. It may be truly said that there has been no more unanimous and hearty journalistic demonstration during the *Meiji* era in Japan. There is also a consensus of opinion as to the history of England herself during the past cycle. Under her Majesty Queen Victoria's sway the people of Great Britain learned more than ever to love peace and to practise its arts. This prepared the way for the late King Edward, who built a temple of peace with the materials that had descended to him from his illustrious mother, and now we see his son, King George V., strengthening and consolidating the great work of the Victorian era. The *Kokumin* strikes a note which probably finds an echo in the heart of many Japanese. It is a note of pride that to Japan alone is vouchsafed the honor of standing towards Great Britain in the character of an ally for defence and offence alike.

Not only does every Tokyo newspaper publish a leading article on the coronation, but also all insert photographs of His Majesty King George and Her Majesty Queen Mary so that everybody who reads a newspaper in Japan must be now familiar with Their Majesties' faces.

A striking feature of the celebration was the lantern procession organized by the *Chuo Shimbun*. Its dimensions and its brilliancy exceeded anything of the kind previously seen in Tokyo. Assembling in Hibiya Park at 6 p.m. the innumerable line of lanterns took its way along the castle moat, and entering the southern gate, filed past the British Chargé d'Affaires, who, with all the members of the Embassy, stood bowing to the procession, which then, emerging by the Eastern entrance followed the line of the moat up Kudan hill, and thence round to the starting point. It is asserted that every organized body in Tokyo contributed its quota to swell the procession. When the procession entered the British Embassy the band of the Imperial guards played the English National Anthem. It should be added that as the procession moved slowly forward the notes of a song composed specially for the occasion by Professor Koyama reverberated throughout the whole city, the tune being that ordinarily used by the soldiers of Japan when on the march.

In all the educational institutions in Tokyo, namely in the Imperial University, private universities, Peers College, Higher Normal School, middle schools, girls' high schools, elementary schools and kindergartens, the national anthems of Great Britain and Japan were sung by the students at 8.30 in the morning in celebration of the coronation of H.M. King George the Fifth, and congratulatory addresses were delivered by the principals. The schools were closed in the afternoon in honor of the occasion.

Japan Mail

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THE CORONATION ENVOY

Prince and Princess Higashi Fushimi and their suite made an official entry to London from Eastbourne, where Their Highnesses had been staying for a brief sojourn on the 19th ult. As soon as the arrival of the Royal train at the station, Their Highnesses were received by Prince Arthur of Connaught, Ambassador and Mrs. Kato, other members of the Japanese Embassy and their wives, Consul-General and Mrs. Sakata, as well as Sir Claude MacDonald, Mrs. Arnold, Major-General Holdane, Rear-Admiral Dandus and other dignitaries. Prince Arthur of Connaught, the King's Representative, accompanied Their Highnesses to Shepherd House which had been placed at their disposal during their sojourn. At the station there was a large concourse of people, including the Japanese residents, who afforded an enthusiastic ovation to the princely party. Subsequently Their Highnesses were invited to a banquet at the Buckingham Palace and dined with the King and Queen in the evening. After dinner, Their Majesties received in audience Admiral Togo, General Nogi and other members of the suite of the Prince.

The Choya Shimbun.

POSTHUMOUS HONORS TO THE LATE PRINCE ITO

It is stated that in recognition of the services rendered by the late Prince Ito as the first Resident-General of Chosen, the Emperor will raise the court rank of the deceased statesman to the Senior First Degree by the third anniversary of his death in October.

COUNT OKUMA ON MODERN IDEAS

In response to the invitation of the Educational Association in Kodzuke Province, Count Okuma delivered an address on the "Unification of Modern Ideas" before a crowded audience. In the course of his address, the Count stated that politics had been placed on a uniform basis since the Restoration, but the national ideas lacked uniformity, and this endangered the foundation of the Empire. The remedy lay in the spread of national education. After citing the examples of revolutions in foreign conntries, the speaker said that morality has been maintained in this country in an unparalleled manner. Although Japan had not produced a great genius as had Western countries in the spheres of moral teaching, religion, education literature and arts, she was endowed with remarkable aptitude in assimilating the best thoughts and in amalgamating them with the national constitution of the State. In concluding, the veteran statesman said that the solution of the final great problem was due to the excellence of the national constitution of the Empire, which was the pride of the nation.

Count Okuma recently paid a visit to the barracks of the 3rd Infantry Regiment. After inspecting the army education and discipline in the barracks, the veteran statesman addressed a large number of officers and privates. In the course of his address the Count said that military service was an obligation which the nation was called upon to perform at the sacrifice of life. It was the highest moral duty. Those present had reason to congratulate themselves on the high honor which had fallen to

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their lot in serving in the army. They must, therefore, be prepared to prove themselves good and loyal subjects even after their return home at the expiration of their service. National defence must be based on the universal conscription system. The barracks were schools where practical demonstration was given in the principles of national defence. His inspection of the barracks had convinced him of the spirit of self-sacrifice manifested in the rank and file, and he could not help being struck with great admiration.

Count Okuma, speaking at a meeting held at the J.Y.M.C.A. Hall, at Kanda, said that there were two methods for reforming people's morals, namely, education and restraint. The fundamental remedy for evil customs lay in education, but restraint, that is police administration, must be called into requisition to effect an immediate remedy. The Government authorities were cudgeling their brains and crying themselves hoarse in advocating loyalty and piety. This was all very well in its way, but why should they tolerate such an evil custom as public prostitution? There existed a perfect and clear law, issued in the early years of Meiji, touching the system. It was still in force. Why should they not put the law into effect? The nation should demand the practical enforcement of the law. Where there is a home in disorder there can not possibly be loyalty or piety. The husband and wife were the foundation of a home. Conjugal relations were the most important matter between the sexes. To attempt to create good morals amidst the present chaos in ethics might be likened to climbing a tree to get a fish. It was a fantasy. In his address to the people in early years H.M. the Emperor declared that he considered it his sin if each and every one of the people failed to obtain his or her right place. There were in Tokyo alone over fifty thousand women leading a life of shame. Were these miserable women in their right places? Decidely not. The Imperial benevolence made no distinction between peers and commoners, nor between men and women. The Government authorities should endeavor to allow these wretched women to obtain their right places in conformity with the Imperial desire, for it was evidently His Majesty's wish to break down the evil custom. Seventy years ago in the Hizen clan in which he was born emancipation was put into practise. Its effect proved most satisfactory both morally and economically. There could certainly be no reason why what had been achieved seventy years ago could not be achieved to-day with equal success with the present perfect organization of laws and police force. Emancipation was not impracticable if they had a mind to enforce it.

Japan Mail.

MORITA'S AEROPLANE

Mr. Morita's æroplane was put to the test again on Friday morning at the Drill Ground in Osaka. The machine made a flight of over 80 metres keeping the height of about 2 metres above the ground. This is the first time his æroplane came anything near like a flight, and we can well understand his exultation at his success.

The Osaka Mainichi.

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HISTORICAL FIND AT KYOTO

A relic which throws some light upon the history of the period of Hideyoshi Toyotomi (1536—1598) was recently found in a Buddhist temple in Kyoto. It is a fact well known to historians that a Hindu Mabarajah offered tribute to the Japanese warrior at his prime, when the persecution of Christians was in full swing. But unfortunately records of this intercourse have not been found which has caused great disappointment to investigators.

Lately, an old parchment was discovered in the neglected archives of the noted Buddhist temple, the Myoho-in, in Kyoto. The puzzled priests decided, after a consultation among themselves, to send it to the university to have it examined and deciphered. Prof. Idzuru, an eminent philologist, was chosen for the task, and after much labor, found it to be the rare document which has been wanted by Japanese historians.

The vellum measures 1.9 by 2.5 *shaku*. All sides, except the lower, are decorated with elaborate pictures. There is on the upper side a rich delineation of the seven hills of Rome, the god Mars being drawn upon the central hill. The left margin is embellished with the design of Romulus, Remus and the wolf, while the right side has the arms of Rome.

Japan Advertiser.

FOREIGN TOURISTS TO JAPAN

The total number of foreign tourists who visited Japan during last year was 17, 283, showing an increase of 260 as compared with those of the year before last. There were 5,730 Chinese, 3,870 Americans and 3,161 Englishmen.

The Yorodzu Choho.

NAVAL EXPANSION

The military authorities are considering the establishment of a standing division in Chosen. This has evoked once more the movement of the naval authorities for the expansion of the navy. Strange to say there exists in Japan a fierce competition between army and navy concerning the expansion of armament, and each is trying to outrival the other. When the army draws a plan for the increase of armament, the navy also follows the example and introduces a bigger plan. There is not the least doubt that the expansion of the navy is a paramount necessity and the larger portion of the appropriation for defence should be expended for the purpose, but the military authorities seem not to like the strength of the army outbalanced by the navy, and the head of the cabinet who is a representative of army gives more favor to the army. Indeed the expansion of the navy constitutes a very delicate question in Japan.

The Yomiuri Shimbun.

DISTINGUISHED VISITOR

Professor Wendell, of Harvard University, who is on a visit here was received in audience by the Emperor on Wednesday, and the learned scholar was afterward invited to tiffin given in his honor at the Shiba Palace by Prince Katsura in pursuance of the Imperial command. The Professor brought with him a personal letter of introduction from President Taft to Prince Katsura. The American Ambassador was also present.

The Professor is accompanied by his daughter whose refined and courteous manners are very highly admired by all who had the pleasure of meeting her.

The Tokyo Nichi-Nichi.

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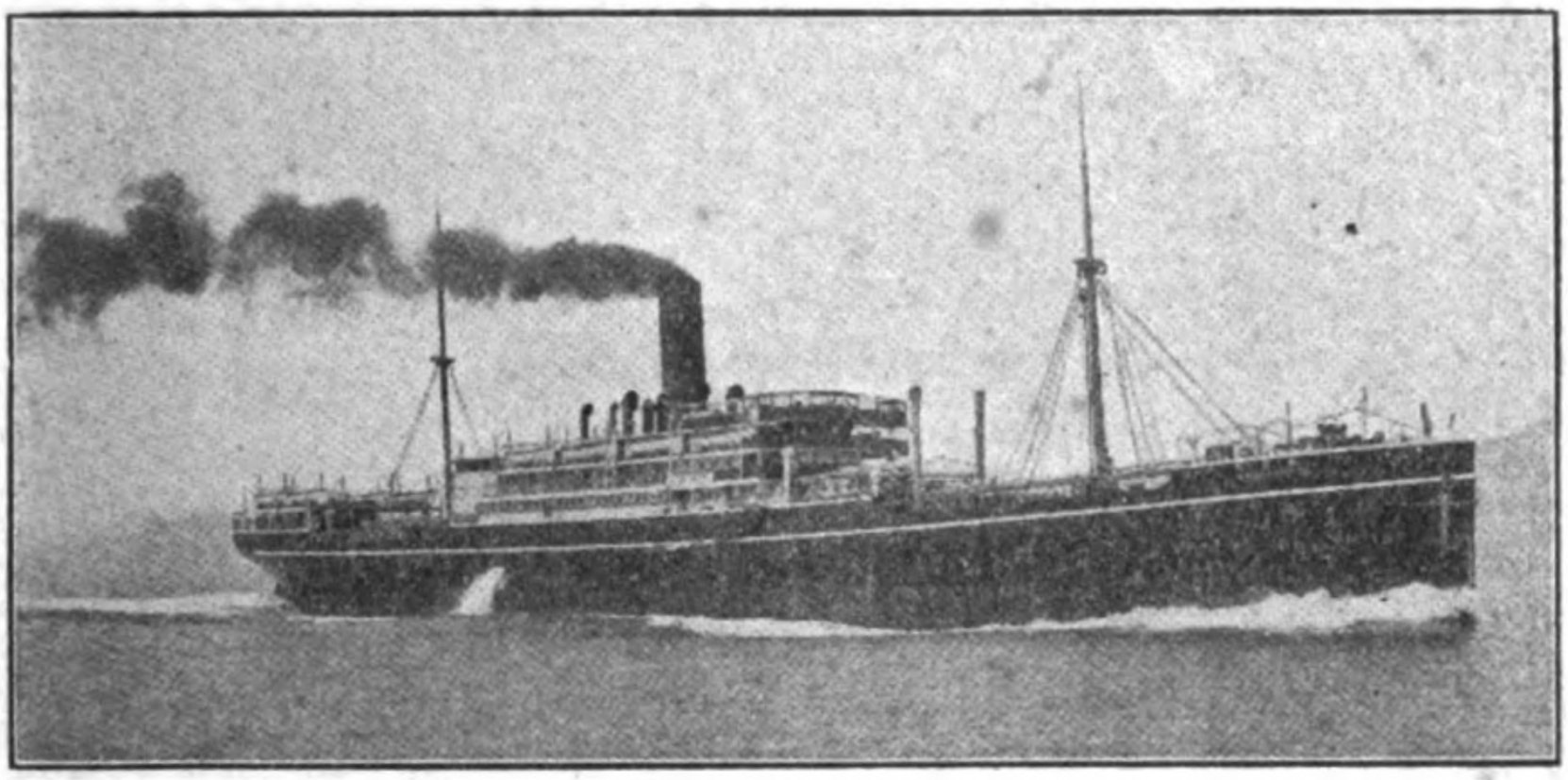

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